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MAXIMUMROCKNROLL

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186, 188, 195, 197, 202, 203, 206, 234, 236, 238-247, 249, 251, 254-274, 277-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-354, 357-363. See page 4 for pricing and other info.

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For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

TOP 10

MARIAM BASTANI

- JABARA-Tospang-EP / MAAILMANLOPPU-EP
- ZUDAS KRUST-EP / YADOKAI-EP
- GOVERNMENT FLU/POISON PLANET-split EP
- THE FLEX-EP / CRIMINAL DAMAGE-LP
- CREMALLERAS-LP / YI-EP
- DEFEKTNO EFEKTNI-EP
- KUUDES SILMÄ-LP + live
- BEIRUT SCUM SOCIETY/DETOX-EP
- MAZHOTT-EP / BITS OF SHIT-EP
- GUTTER-side of split-LP

WILL BLOMQUIST

- BASTARD-Wind of Pain-LP
- KUUDES SILMÄ-LP
- VIOLENT PARTY-Poison Mixers-12"
- HERO DISHONEST-LP / DEFEKTNO EFEKTNI-45
- BODDICKER/KATA SARKA-split EP
- CONTRAST ATTITUDE-EP
- RULE OF THIRDS-EP / YADOKAI-EP
- CRIMINAL DAMAGE-Call of Death-LP
- E.A.T.E.R.-both EPs / SELFISH-LP
- BITTER FRUIT/ALTAR DE FEY-live

MITCH CARWELL

- EXILES FROM CLOWNTOWN-45
- GINO AND THE GOONS-Play Loud-12"
- THEE MIGHTY FEVERS-Fuck'in Great R'n'R-LP
- V/A-No Rules!, No Fun-LP
- BITS OF SHIT-Meat Thump/W.W.Me-45
- GOLDEN PELICANS-The Earls/Chained to...-45
- TV GHOST-Atomic Rain/Bird Flu-45
- GARY WRONG GROUP-Knights of Misery-12"
- DEATH HYMN NUMBER 9-LP
- THREE STONED MEN-live

ROBERT COLLINS

- IRON LUNG-live
- WHORE PAINT-Swallow my Bones-LP
- DROP DEAD/COMPLETED EXPOSITION-live
- WARTORN/TRANSIENT-live
- KUUDES SILMÄ-LP
- CRIMINAL DAMAGE-Call of Death-LP
- HERO DISHONEST-Alle Lujaa-LP
- CRIATURAS-Espiritu de Libertad-12"
- LONG KNIFE-Wilderness-12"
- LA FRACTION-EP / PLEASURE CROSS-demo

LAYLA GIBBON

- CREMALLERAS-LP
- CHEMICAL PEEL-Bike Thief-EP
- HEAVY LIDS-Gravity Reverse/This Horse-45
- SHARK TOYS-12"
- EX-CULT-45 / BITS OF SHIT-45
- MAZHOTT-EP / JABARA-Tospang-EP
- BEIRUT SCUM SOCIETY/DETOX-split EP
- PROTOKIDS-EP / LA FLINGUE-12"
- THE AR-KAICS-45
- MISCALCULATIONS-45 / KITTEN FOREVER-2xEP

DAN GOETZ

- FINAL CONFLICT-Nineteen Eighty-Five-LP
- CREMALLERAS-LP
- NO SIR, I WON'T-The Door-12"
- SACRILEGE-Thoughts Are but Dreams...-LP
- THE FLEX-Scum on the Run-EP
- FERAL TRASH-Dead Eyes-EP
- E.A.T.E.R.-both EPs
- NEGATIVE DEGREE-EP / DEALBREAKER-EP
- POISON PLANET-side of split-EP
- KITTEN FOREVER-Get Loud-EP + live

GREG HARVESTER

- COPYCATS-Miss the Strange-EP
- NO SIR, I WON'T-The Door-12"
- CAL AND THE CALORIES-demo
- PUPPY VS DYSLEXIA-demo
- ZEITGEIST-A/New Age-45
- WHORE PAINT-Swallow My Bones-LP
- YI-Punk Memories-EP
- GARYS WRONG GROUP-Knights of Misery-12"
- RANDOM CONFLICT-Tradition is the Enemy-LP
- BEIRUT SCUM SOCIETY/DETOX-split EP

CAROLYN KEDDY

- BITS OF SHIT-Meat ThumpW.W.Me-45
- SONNY VINCENT-Totally Fucked-EP + live
- NEIGHBORHOOD BRATS-Birth Right-EP
- GINO AND THE GOONS-Play Loud-12"
- KITTEN FOREVER-Pressure-2xEP
- EX-CULT-Mister Fantasy/Through the Blinds-45
- GOLDEN PELICANS-45
- THEE MIGHTY FEVERS-Fuck'in Great R'n'R-LP
- EXILES FROM CLOWNTOWN-45
- V/A-No Rules! No Fun-LP / BLUE JASMINE-film

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

SAM LEFEBVRE

GINO AND THE GOONS-Play Loud-12"	SHAVED CHRIST-Bad Mind-EP
YI-Punk Memories-EP	PROTOKIDS-Geometric Boy-EP
YADOKAI-Final-EP	NEIGHBORHOOD BRATS-Birth Right-EP
THE FLEX-Scum on the Run-EP	SONNY VINCENT-Totally Fucked-EP
GOLDEN PELICANS-45	VACATION CLUB-Daydream/Forest Babe-45

RAY LUJAN

CHAIN LETTERS-45 / COPYCATS-EP	SMARTBOYS-45 / SONNY VINCENT-EP
HARD FEELINGS-LP / H.D.Q.-45	THIRTY SIX STRATEGIES-Strategy One-CD
HUFF STUFF MAGAZINE-LP	DESCENDENTS-live / THE DICKIES-live
NEIGHBORHOOD BRATS-Birth Right-EP	AGENT ORANGE-live / FLAG-live
PLACES WE SLEPT-12" / RUMSPRINGER-LP	MASKED INTRUDER-live

KEVIN MANION

CREMALLERAS-LP	KUUDES SILMÄ-LP
YADOKAI-Final-EP	RULE OF THIRDS-Mouthful-EP
VESPERA-Don't Look Back, Don't Forget-EP	YI-Punk Memories-EP
CRIMINAL DAMAGE-Call of Death-LP	GOLDEN PELICANS-45
THE FLEX-Scum on the Run-EP	BASTARD-LP / SACRILEGE-LP

ARI PEREZDIEZ

1981-In the Dead of the Night-EP	WHORE PAINT-Swallow my Bones-LP
RULE OF THIRDS-EP	VIOLENT PARTY-Poison Mixers-12"
DEFEKTNO EFEKTNI-D/A-45	KUUDES SILMÄ-LP
EX-CULT-Mister Fantasy/Through the Blinds-45	BASTARD-Wind of Pain-12"
MEN AS WITCHES-both EPs	TRANSIENT/ANASAZI/NOOTHGRUSH-live

LYDIA PHELPS

DEFEKTNO EFEKTNI-D/A-45	CRIMINAL DAMAGE-Call of Death-LP
BEIRUT SCUM SOCIETY/DETOX-EP	THEE MIGHTY FEVERS-Fuck'in Great R'n'R-LP
MAZHOTT-Awiha-EP	HERO DISHONEST-Alle Lujaa-LP
KUUDES SILMÄ-LP	FLEGMONA-side of split-CD
DIRTY WOMBS/GUTTER-split LP	ZUDAS KRUST-EP / WHITE REAPER-45

FRED SCHRUNK

CREMALLERAS-LP	FERAL TRASH-Dead Eyes-EP
HARD FEELINGS-Swell...-LP	1981-In the Dead of the Night-EP
CRIATURAS-Espiritu de Libertad-12"	PLACES WE SLEPT-Peeled-12"
HUFF STUFF MAGAZINE-Sugar Mountain-LP	YI-Punk Memories-EP
NO SIR, I WON'T-The Door-12"	RUMSPRINGER-Stay Afloat-LP

MARTIN SORRONDEGUY

JABARA-Tospang-EP	MAZHOTT-Awiha-EP
KUUDES SILMÄ-LP	GASMASK TERRÖR-17101961-EP
MAAILMANLOPPU-Valtaa-EP	YADOKAI-Final-EP / CREMALLERAS-LP
GOVERNMENT FLU/POISON PLANET-split-EP	V/A-Chaos in Morocco-LP
BITS OF SHIT-Meat Thump/W.W.Me-45	LONG KNIFE-Wilderness-12"

ZINE TOP TEN

Artcore #31	*Plastic Bomb #83*
Different Worlds Same Heartbeats #5	*Entes Anomicos #15*
Distort #41	*Night at the Stink Club*
Life Stinks I Like the Kinks	*Cake Time #1 1/2*
Toinen Vaihtoehto	*Trust #160*

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RCs, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GCs, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in tRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenorandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?, the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports. Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

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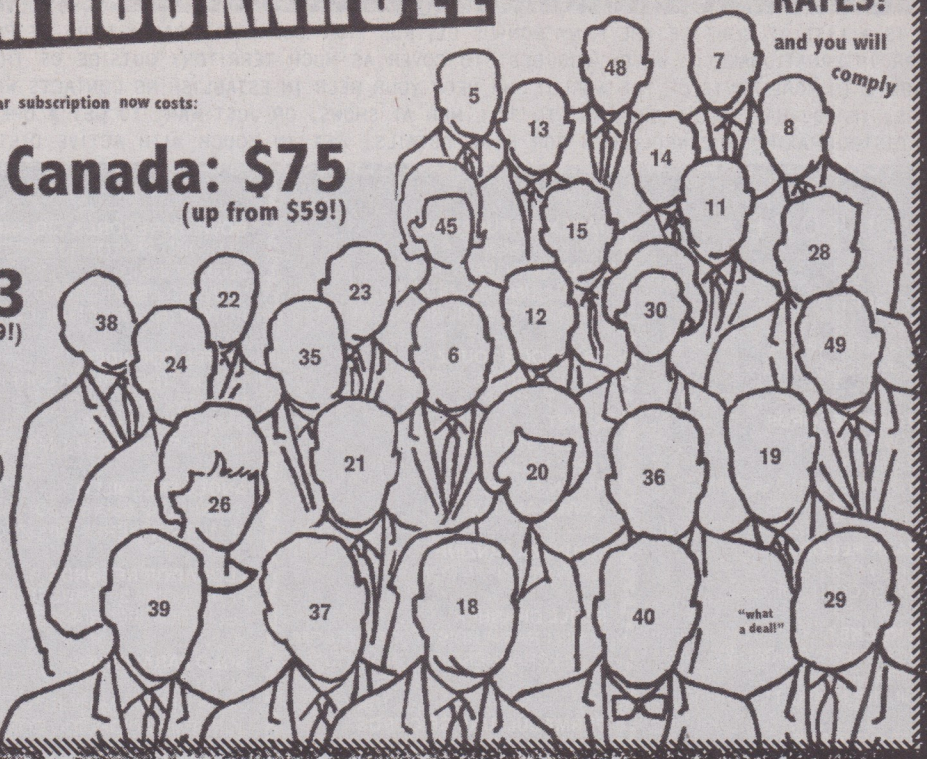

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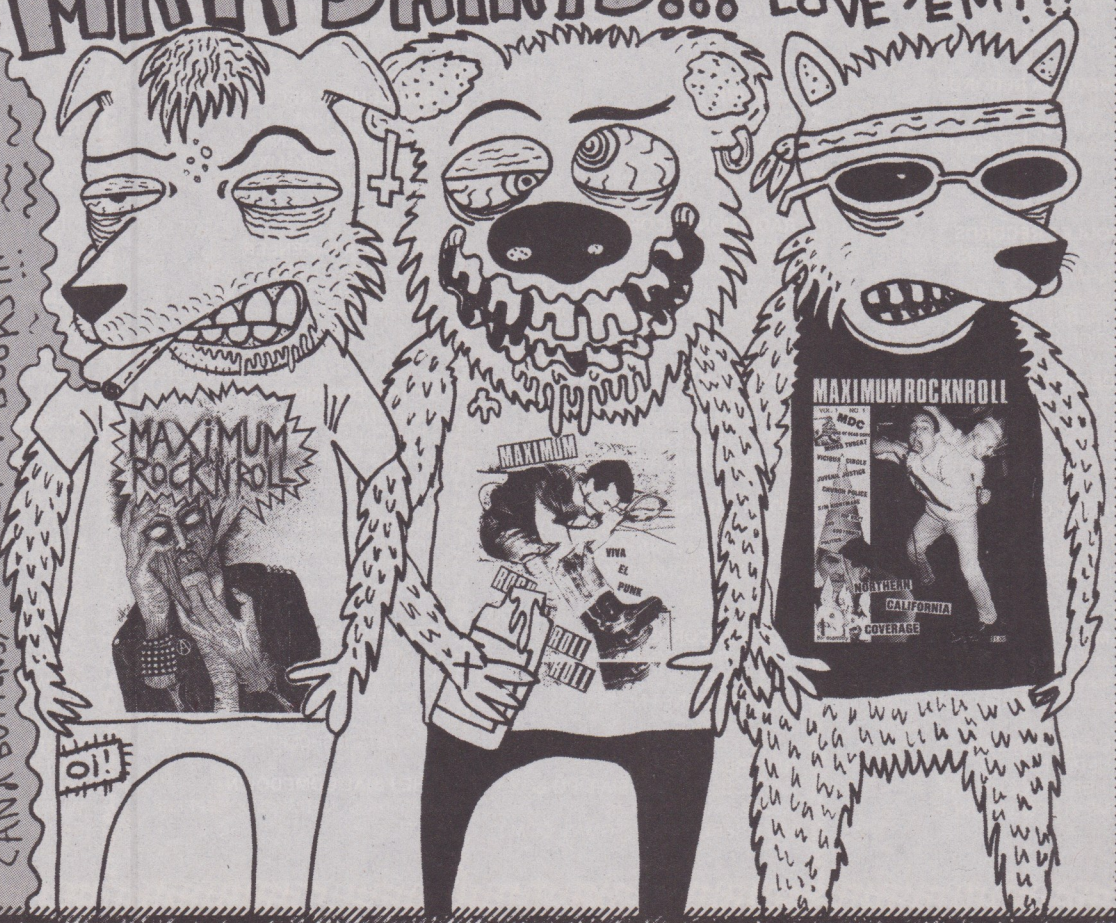


LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear MRR *comrades and EC—*
PT Barnum said that any publicity is good publicity, so thanks for the review even though EC thought our Summer 2012 *Fifth Estate* issue on Sex and Anarchy was "boring and imperialistic[?]." If a "whole issue devoted to fucking" left EC "feeling gross," when the articles were about how anarchists live their intimate lives, perhaps this is more of a comment on EC than the issue. Her other complaint was that there wasn't enough about "the anarchy realm."

We actually only had a few articles about sex which included ones on how to end rape and sexism, another about women's sexuality, an overview of what could constitute a non-repressive sexuality consistent with anarchist values, and a few others. These made EC feel gross?

The majority of our articles were the usual fare which EC says "is usually a pretty good read," i.e., John Zerzan's article about the inheritors of Luddite resistance; life after prison from a comrade who just got released after serving time for rioting at the Toronto G20; my article on anarchism; the obituary of an elderly anarchist comrade; anarchism in Algeria; one on Emma Goldman; another on anarchy for kids; a radical anarchist film maker, Franklin Lopez' article on his film, AntiCiv; one on anarchist utopian imagination, and a call for a Neanderthal Liberation Front. Did EC start "feeling gross" after reading the articles on sex and anarchy and miss these?

In any event, we love your publication and appreciate the review; you can't always get positive ones. And, since we're making such a fuss, we will be glad to send a free sample copy to any *MRR* reader who requests one.
Best wishes and solidarity,
—Peter Werbe
Fifth Estate (publishing since 1965)
PO Box 201016
Ferndale MI 48220

Dearest Peter—
There are some differences between Maximum *and* Fifth Estate *but probably not as many as we would like to imagine. I imagine many things. My mind, like many others' I see around, is vast and pretty complicated. I wasn't offended by the trope of disembodied feet blazoned with the words Sex and Anarchy on your cover. Even though it's probably the only reason my rich dad would pick it up from the magazine stand of our local coop. I'm from San Francisco and I'm fourteen years old.* MRR *gave me this job because they are gracious and wise elders much like yourself. Even though I am a virgin I'm not prude. And really I'm only a virgin because I do not believe in innocence. I too have experienced the disappointment of bad reviews and rejection. Just the other day my history teacher wrote the word "bunk" in giant red letters on my report about the Montuk Monster. C'est la vie, you know? Anyway, what I'm trying to say is don't give up. Oi!*
—EC or whatever

An open letter to the current state of punk: smash it!
Dear Punk—
If you're even alive to read this, we've had a lot of good times. From my first "real" (i.e. DIY) show in a log cabin in Bozeman, MT with Bomb the Music Industry! when I was fifteen, to the countless nameless bands I've seen in named houses all over the West Coast, it has been a blast, but I've been reevaluating our relationship for quite some time now.

Without you, I wouldn't be who I am. I wouldn't have made the best friends I've ever had, hell I might have turned out a fucking Democrat, who knows. You helped me realize things about myself and others that no book could ever touch. You showed me a whole underground network of magnificently beautiful and wildly creative kids capable of anything. It was the first glimpse into a world that I hope to be fighting for every day. One without cops, bosses, hierarchy, racism, homophobia, sexism, etc. You showed me a world where we could prove that *we* are able to organize ourselves and attempt to make a space where we can flourish to our fullest potential.

But you've also shown me a world with the above decor yet still mimics what I thought we were here to avoid. Drunk dudes throwing empty bottles of forty-ounce high gravity lager at touring bands, a seemingly endless chorus of "bitch," "faggot," "pussy," and every other word that represents the oppression I know we should be fighting.

Yeah, I know the Sex Pistols wore swastikas and you've always hung out with a few questionable characters, but I also know that many parts of you took what was taught in the basements and showed it in the streets.

I know many others have left you for these reasons and maybe I should too, but I'm not ready to be a DJ. Perhaps I'm just naive in believing in such a malleable ghost, but I'm not quite ready to give up on something I've spent so much time on.

I'm in no way advocating a washed out, clean version of our scene, but rather a reevaluation of our intentions. What does it say when we play the benefit shows for political prisoners, yet avoid writing letters or going to marches? Does that make you just another hipster playground with sandbox twice as full of shit? Without girls in the front, are you just another high school football game with goofier haircuts?

I'm definitely for "fucking shit up," I think we need much more of it, but unless we critically evaluate ourselves, what are we fucking up? Maybe, just maybe, getting fucked up all of the time and destroying ourselves is exactly what those in power want us lost souls to be doing.

I strongly believe this thing we got goin' on is amazing, but it could be so much more. You've proven your ability to put out a million zines and records without any help, to provide couches for every touring band, so is it that unimaginable that we could use our infrastructure to really change things for the better? You may have started as another marketing ploy to cash in on rebellion, but as we've proven before, we can subvert it. *Out of the punk shows and into the streets!*
—Jesse Rogers
Olympia, WA

LETTERS

Dear MRR—

Hello! I was in SF early to get an X ticket on the morn of 12.28.12.. I came to *MRR* and met two *MRR* grrls and one young *MRR* guy and the Dicktator. Stamped some envelopes, listened to some tunes, got a shirt, a mag, voluntarily swept up the kitchen, packed up a mag for to this lady doing eight years in Sonoma County Jail. I got a bag full of the neatest pins and I handed them out at the show, took some pictures and had one of the best days of my life!

X fuckin' killed it! There was a screen down showing old X and punk videos with all kinds of loud punk blasting before the show. Behind the screen was the equipment (keyboard and foot pedals and stuff) of the openers—My Jerusalem from Texas. They were a cool young band with a blonde miss on bass. The guitarist from the Psychedelic Furs came out and jammed with them on the last few songs. Oh, behind the first band's stuff was X's gold glittered Les Paul and big older Grestch Amp with "zoom" sprayed on in white paint. I'm in front of Billy's area, front stage right. Lotsa lights in Slim's but the whole place went *black*. I could see the outlines of X stepping up as the screen went up and then this deep and loudass bass note sucks the air outta the room. More bass notes follow and I'm like, "is *this* X?" I think lots of people there thought the same thing.

Then all of the sudden, the lights come on and X blasts like five back-to-back songs! The place erupted! Billy's playin' his Les Paul in a suit and tie like nothin'. His strap is thick black leather studded with "zoom" going down the front. One guitar, one cord. Exene is up front singing into the mic stand and snapping her fingers and is wearing a chic knee length pink see-through dress and cowboy boots. Silver jewelry, sipping on a bottle of Heineken. John's on the other side with a floppy hat, having fun. As the music stops, the young are fighting and bodies are rolling around in the air. Exene says, "fuck people. Do we hafta do this all the time?" She's addressing the violence, I guess.

So my dumb ass yells "That's not what Darby said!" jokingly. Holding the mic, she glances over in my general direction and seriously says, "that's exactly what I'm talkin' about." Man, I felt one inch tall. It was a great show and the second night was even better! But between the two nights, I partied around Justin Herman Plaza, bought an $18 pink crystal necklace that reminded me of Exene's dress. Oh, how I loved that dress—she looked great! I also ended up putting an X sticker I picked up at a hardware store on the trashcan at Gilman. I gotta hand the necklace to this tech who actually coulda been DJ Bonebrake.

Now, I'm up in rehab trying to salvage my life. I got here last night and couldn't go to the Black Flag show 78 miles up the road at the Mattel community center because it was too much of a *really bad* idea, being I'm on parole and can't drink and can't go farther than 50 miles or I risk going back to jail. In itself, jail isn't a big deal but I had to give this a real effort or who knows what woulda happened?! So I'm enclosing $10 bucks for the two latest issues, consider the change a donation.

Your friend,
—Wayne Campell
PO Box 626
Middletown, CA 95461

Fucking Aye! Yo MRR *what's up?—*

I have been reading *MRR* for a very, very long time now. I've been into the hardcore punk scene since the early to mid '80s. I have decided to respond to all those letters you get from prisoners in different states, complaining about different things.

I don't want to say that someone in one prisoner has it worse than someone else in another prison, 'cause let's face it, if you're in prison you're pretty much fucked. But come on man, I'm stuck here in the armpit of Dixie the Florida Department of Corruption. I've been a guest of the state of Florida since 2010 and this place is run by dip-chewing red neckkks who enjoy the Old South punishment.

Florida is a very back asswards state. Punishment, punishment and more punishment. Here you are forced by your captors to work for free or you go to the "box," solitary confinement, which is a jail within the jail. Here you are forced to serve 85% of your sentence before you are released. However most people do 100% of their sentence. They don't allow us to have anything here; no CDs, no TVs, no hot pots, cigarettes, or any tobacco products, no real meat we get T.V.P., textured vegetable protein, no street clothing. Most wear prison uniforms and we must be clean-shaven at all times, no facial hair. We are only allowed to receive letters, photos and zines. Only G Rated photos allowed, no nude or semi nude pics allowed. No adult magazines allowed. We can't even take our t-shirts off in the recreation yard with the 100-degree Florida heat.

We're not allowed to place an ad for a penpal or any personal ad. If you get caught placin' a personal or penpal ad, you go to the "box" and you lose time. This is why most people wind up doing 100% of their time, because of the silly rules. If your bed's not made correct with a 21" hospital collar you loose more time and so on. Lots of rules.

But the penpal-personal ad thing really sucks, especially for someone like me who has lost all contact with my so-called friends and I have no family, no brothers, no sisters, etc. Dad died. So I would love to find some penpals to write to, or a future ex-wife (lol), but they won't allow it.

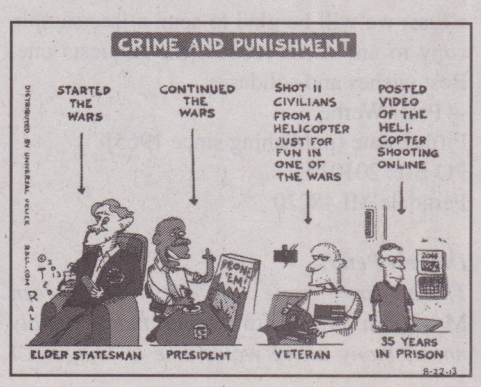
Anyhow, my point is just when you think you have it bad there's probably someone else out there who has it much worse. Just like I'm sure there is someone saying right now, "Wow, Florida prison is better than this place I'm in."

Anyway thanks *MRR* for staying punk after all these years and not selling out. You have an amazing zine and it's all I have to keep me going. It keeps me in touch with the real world. I get out September 2015 and not even sure where I will go when I get out, and I can't place an ad anywhere to try and find new friends or I may go to the "box".

Anyway guys, stay punk and anyone visiting Florida remember the unofficial Florida motto, come on vacation, leave on vacation, return on violation. Yes I'm originally from NY. Oh P.S. they recently took our pens away too. So when they run out of ink we will be forced to use pencils only. Way to go Florida!! Anyway, here's my address if anyone wants to write and ask me anything. Promise I will answer all!

Oh yeah, one more thing we're not allowed any mail from anyone in prison or jail anywhere in the US, just to let you know they will send your letter back. Bastards!!!

—Joe Kirchner
#U44960
216 SE Corrections Way
Lake City, FL 32025
www.dc.state.fl.us/facilities/region2/251.html



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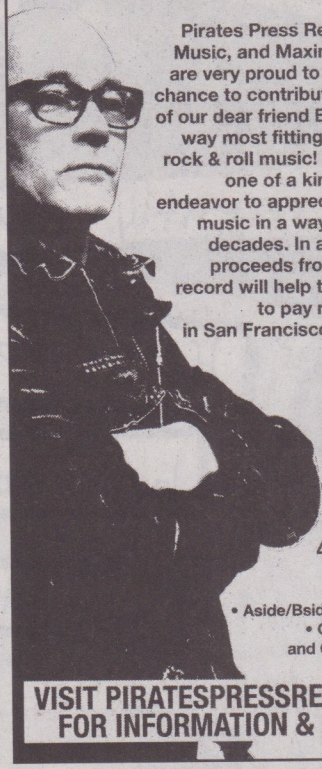

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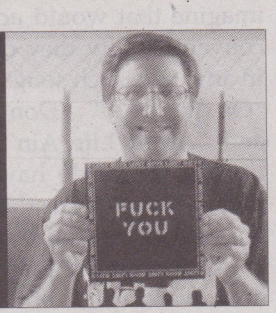


GET IN LINE AND DON'T BE SLOW

Damn, is it *really* 40 years since I stopped going to the Boys Club camp in Middleton, MA at Creighton Pond? So hard to believe. It was a day camp and I spent five summers hopping on the school bus that would take us out to the sleepy suburb of Middleton, where we'd spend the day doing typical camp stuff like playing softball, swimming, shooting BB guns and rowing boats on the disgusting, murky Creighton Pond. That's something I never really got the hang of. In fact, I might have been the one who accidentally dropped the oars into the pond and we had to be rescued by the counselor with the powerboat, who towed us in to the dock. That was almost as embarrassing as when we had our weekly cookout in the woods and we'd throw foil-wrapped hamburgers into an open fire. One time, I had both a Scooter Pie and hamburger wrapped in foil. Guess which one ended up in the fire? Man, my buddy Jeff didn't let me forget about that for a *long* time. On the days when we'd eat by the lodge, they'd serve us vile-tasting "bug juice," which was basically second rate Kool-Aid. After a while, I started bringing cans of soda to camp instead.

Ellen and I were in Middleton the other day, engaging in some of our favorite summertime pursuits—playing miniature golf (cue the MCDONALD'S song from the *Process of Elimination* comp) and eating ice cream at Richardson's Dairy. The other favorite pursuit is eating fried seafood but I'd better stop writing about it because such cravings can be very dangerous, especially if you go to the Clam Box up in Ipswich (dangerous to my waistline and dangerous to my wallet since it's become rather pricey). We weren't that far from Creighton Pond but, after that strenuous game of mini-golf and ice cream gorging, old man Al decided he needed a nap.

We did go up to Creighton Pond in 2009, when I was talking about how it'd been 40 years since I started going there. Ellen had never seen it and I wanted to show here where I spent a good chunk of my childhood summers and this was only the second time I'd gone back there. It was how I remembered it, except there's a volleyball net at the edge of the right field on the softball diamond. We walked around a few minutes. I showed Ellen Creighton Pond, still as gross looking as it was back then. She asked if we went swimming in there and I wondered if she was serious. The pool was still the same, the cabin, the ball field as I mentioned and even the tetherball pole was in the same place as it was when I beat Tom Fogharty in 1973, my final athletic achievement at the camp. That was the only time I beat Tom that summer, too. Yes, he had the same name as one of the guys in CREEDENCE CLEARWATER REVIVAL but it was spelled differently and I resisted the urge to regale him with "Up Around the Bend," "Fortunate Son" or one of their other classic tunes. Ellen asked if we could play a game but then reneged because she said she didn't trust me, that I'd try to hit her with the ball or something. Hey, I'm not *that* mean.

I was thinking about all this when walking on the track at the YMCA that overlooks the gymnasium. I do some of my best thinking there. The YMCA that I work out at has a day camp on the grounds that surround the building and they also use the gym and pool. The counselors have different colored t-shirts, depending on their rank. The counselors that have the highest rank (I think) have orange shirts that say "Professional Role Model." I always chuckle when I see those. I mean, what the hell *is* a professional role model? Is there some kind of license for it? I imagine the counselors go through some rigorous training but it still seems rather silly. The kids look as though they're having a good time, at least.

There used to be daycare programs at the Y some years back but I think they just do after school care now. Anyway, I still remember seeing kids holding on to a walking rope, where each kid grips onto a handle to keep 'em in line and together. And this is indoors in a contained environment. Am I mistaken in finding this kind of lame? One of the manufacturers of those devices was Brave New World (no, I'm not making that up). The product's description said, *"Keep them all together, keep them safe. Our new walking rope is a great tool to help* ***keep children in line*** *and together on field trips, crossing parking areas or going from room to room. Made of sturdy nylon webbing, our walking rope has twelve colorful handles that are easy to grasp and large loop handles on each end for teachers."* I don't recall those kinds of ropes being used on field trips when I was a kid and there didn't seem to be any problems. I don't know—I may be harping on something minor for use as column fodder, but it did cross my mind. Also, the phrase I put in bold could be taken a couple of ways, although I'm sure the intent is stating about how it can keep them together. Of course, the "get in line" mentality is a big part of the work world (hell, life in general!). They may not use walking ropes but there are psychological ones to get you to fit in and it's couched in happy-sounding motivational programs. There are books

and seminars to give you an upbeat attitude, to keep your mind off the fact that there's no such thing as job security anymore, no matter how good a job you do. But, hey, according to Stuart Smalley (look it up), you're good enough, you're smart enough and, doggone it, people *like* you. Of course, that doesn't put food on the table but it's a nice sentiment.

Incidentally, the title of this column comes from my favorite 7 SECONDS song "Wasted Life Ain't No Crime." It's actually about joining the military, if memory serves me correctly. Kevin once sent me the lyrics so I could do a cover with my old band NO SYSTEM, but I'll be damned if I can remember that many of them now. It seems as though too many people do get in line too easily, without thinking about it. They don't question things. They believe the bullshit peddled to them by their bosses or professional role models or other "authority" figures. Society's ready with a plastic mold, to quote TOXIC REASONS' "Break the Bank." So here's to those who question things, who dare to avoid that mold and forge their own paths in life.

MOTIVATIONAL RECORDS

We start with some of the latest records from Grave Mistake (www.gravemistakerecords.com). SECTARIAN VIOLENCE's *Upward Hostility* provides some skull-splitting hardcore. For the uninitiated, this international band is fronted by Nick from COKE BUST and, as I've mentioned before, I find this project's straightforward style somewhat more appealing than Nick's other band. Along with the thrash, there are some tough breakdowns, but it's chug-free. Smart lyrics, as well—writing as someone who has zero tolerance for the three-plus decades of cruel supply-side/trickle-down economic theories, I welcome the sentiments on "Reactionary Illusions," which talks about the demonization of the poor. Well-recorded, without being slick but sounding mean and throttling.

KREMLIN's *Will You Feed Me?* actually precedes their self-titled 12" that came out on Beach Impediment. This 7" was originally released on Hardware in Europe and has been given a US pressing by Grave Mistake. It's the same blueprint as with the 12"—plenty of speed, punctuated by guitar sputter and feedback and echo on the vocals, leading out with the head-messing "Forced March."

The new SICKOIDS 12", *No Home*, is a co-release with Sorry State. There's a slightly more direct sound than on the last record. They've largely eschewed any sort of melodic nuance, although the guitar lines maintain the VOIVOD-channeling-DIE KRUEZEN properties. Rob sounds as harsh as ever and the playing is nimble and dynamic, especially Vince's drumming. Once again, there aren't any inherently catchy songs but the overall effect is power-packed.

On Sorry State, itself, there's finally the long overdue debut 12" by MANIPULATION. They've been blasting out the rage for a few years now, with a pair of 7"s and a demo to their credit. On this self-titled album, the *modus operandi* remains the same. A full-bore two-guitar attack, a relentless bottom end and Jordan's anguished emanations. Treading the line of Swedish hardcore and mid-period POISON IDEA blaze. And the lyrics, as usual, convey a hell of a lot discontent about the miseries of life. The opening line of "Withdrawn" mentions the *"death knell of the common man"* and that could be a running theme through these songs. To steal the title of the first song, it's a crisis indeed and one can't avoid feeling helpless. Cheerful, I know. But it's appropriate for the band's intensity. (www.sorrystaterecords.com)

NO MISTAKE is a West Coast band that includes Mike Bullshit from GO! And SFA on guitar (and occasional vocals) and *Connect the Dots... Complete the Puzzle* is a vinyl pressing of a good chunk of songs from their 2012 demo. Hardcore in a tightly delivered old-school vein. Lyrics are serious and not so serious—"We Stole Hawaii" is about the US takeover of those islands, "Unlucky You" deals with the destruction of wildlife, while "Unibrower" concerns the scourge of... well, I'll leave that to you to figure out. (Suburban White Trash, PO Box 270594, Ft. Collins, CO 80527, www.suburbanwhitetrashrecords.com)

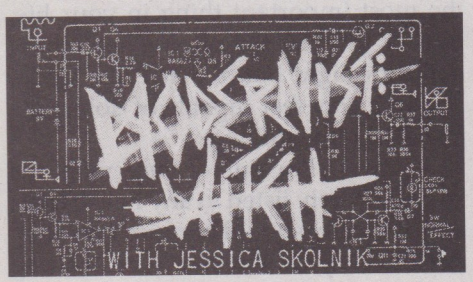
I've had CÜLO's debut full-length, *My Life Sucks and I Could Care Less*, for a while now but neglected to review it. I was having a conversation with Ryan from Punks Before Profits the first time I saw these guys in 2010 and said I thought they had bit of garage punk in their rough hardcore sound. Ryan scoffed and said he *hated* garage punk. Maybe I was a tad off—what I probably meant was they had some good ol' punk rock elements mixed into the hardcore assault and that's still the case here. I still stand by my opinion that this band could use a bass player but I imagine that would add an element of conventionality they choose to eschew. In any case, such songs as the title track, "On the Nod" "Don't Care Part III" and "Adult Life Ain't No Fun" (ain't *that* the truth) do have the punk rock pound down perfectly. Plenty of don't-give-a-fuck attitude and you wonder if it's eventually going to result in a downward spiral but it's one hell of a ride. (Deranged, www.derangedrecords.com)

It was Artie Phillie's birthday recently and, when sending him birthday wishes, I also said that the CONCRETE CROSS album is really good. His reply? Not *"thank you"* but, *"isn't it?"* Such humility but Artie's always been a wiseass and his newest band *is* quite good. So who is this guy, you ask? He used to be the vocalist in such bands as CELEBRITY MURDERS and the garage rock pranksters the SHEMPS. CONCRETE CROSS play blistering hardcore with some metallic, crossover touches topped off by Artie's raspy howl. I'm not talking about the late '80s thrash metal bands, but people who come at it from the hardcore side of the aisle. The drum pedal is up a little more in the mix than I like (pet peeve of mine) but this is a fast and raging effort from start to finish. (Man in Decline, manindeclinerecords.com)

And, finally, a name from the past. DISSENSION were around in the mid-to-late '80s and released a couple of albums, both of which were compiled on a CD awhile back and now they've released a new 7", *The Crude Wars*. Three out of the four people in the current lineup are original members and they have a new vocalist, Eric Salazar. As with their older material, there's a slight metal tinge to their West Coast-styled hardcore compositions. Lyrically, it essentially deals with the geopolitical issues surrounding big oil interests (hence the title of the record), to simplify things a bit. A triumphant return?

Not quite on that level but they don't embarrass themselves, either. Download includes an extra song, in addition to the two on the record. (Bad Idea Music, PO Box 6052, Huntington Beach, CA 92615, www.badideamusic.com)

Al Quint, PO Box 43, Peabody, MA 01960, suburbanvoice@earthlink.net, sonicoverload.net, subvox.blogspot.com R.I.P. Mick Farren—one of my favorite writers and an inspiration and influence to my work over the years.



Lonely— is an eyesore/ open and shut case

We've had a lot of DIY venues disappear lately in Chicago, thanks to police intervention. Shows have gotten publicized enough so that they've gotten onto the cops' radar, or concerned parents have called them in: a story old as DIY itself, but it's been a particularly bad summer here. The word on the street is that it has a lot to do with quotas right now— busting a noise complaint and shutting down an "illegal" venue nets a cop some extra quota bucks, and with the city administration trying its best to break every union contract it can, everyone's on edge (note: this is not me advocating for the cops, because I am the last person to do that ever, but I understand from a basic needs perspective trying to sock away some extra money to feed your family even if I think the way you're doing it is really fucked up). Late stage capitalism: you're soaking in it.

Unlicensed or otherwise non-traditional venues are one of my favorite things about punk. Church basements, house shows, renting out weird storefronts when you can, setting up collective non-residential spaces in row houses, figuring out how to use space to do our things without going through more established industry routes. Spaces bloom and burst, many remembered fondly (as I have said before in this column, we punks really love our nostalgia and recording our own history). But when an address showing up on the Internet is a near-guarantee that a space will be raided, how do we go about sharing these spaces with one another?

I've written in this space before about accessibility, and the question of how to create DIY spaces and events that are accessible without being open to destruction is really on my mind lately. As a kid I learned about shows from a stack of flyers sitting next to the door at my local record stores, and I've definitely gotten more physical flyers handed to me this summer with these practices in mind (harder for a cop to come across than a Facebook event), but that requires being in the scene already.

How do we invite people just finding out about DIY spaces in? One of the great things about DIY spaces is that they're generally all-ages (I've never come across one that wasn't, though I suppose they exist), and we need spaces that the younger generations can come to and feel safe and welcome. And no matter what age you are, DIY spaces can and do often feel cliquish and unwelcoming, something Katie Greer of Priests (who you should see/hear immediately if you haven't) addressed brilliantly in her essay "Defending Community Spaces," published on fvckthemedia.com. I don't blame anyone for going to shows and not being able to handle the fact that people often won't talk to you if you're an unknown face (even an unknown face that appears often enough to be familiar). It's hard to get people to open up. Some of this has to do with a lot of us being anxious weirdos, nervous about how we'll be received, nervous about opening up ourselves. Some of this has to do with scene/clique protectionism.

I've always been kind of an outsider myself, though it might not seem that way because I'm writing to you from the cozy position of a columnist in a long-running and fairly well-regarded publication. What I mean by that is that I've never really felt at home in any scene. My musical tastes are far-ranging, and I've always had my tendrils in hardcore, in hip-hop, in contemporary jazz, in experimental and noise music … and all of those subgenres have their own scenes. Plus, as a pretty introverted and intense person who makes one-on-one relationships far more easily than they do group relationships, I have never had a solid group of friends, but have always hung with many different groups because of the strength of my individual bonds with people. Also, I'm so firmly critical of any ideas—even the ones I find resonant and morally right—that I don't find myself really fitting in anywhere. Add social anxiety to that mix and you have someone who feels on the outside all the time even when they aren't.

That is a privilege, in some ways. It gives me a unique vantage point, and it allows me to never get complacent with things, to never get to a place where I'm just regurgitating the same old spit-up because that's what everyone else around me is doing. But it also gets incredibly lonely. I love punk and it is an intimately familiar world to me, but I have never particularly felt welcomed here, and I often wonder what it would be like to feel welcomed, what that means, what that implies. I do my best to open my arms to younger folks and people who don't have cool vocab down in dress or in deed, people who are searching for the same kind of connection that I was when I first started going to shows.

And again, I ask: when we can't publicize, when you need to go through somewhat secretive channels in order to keep your spaces alive, how do you keep your arms open? How do you turn to that unknown person— especially when trust is so incredibly important in this community, and there are so many people within the community who are sometimes untrustworthy— and say "You are welcome here"?

I have no real answers for this, I fear. I would like to change the atmosphere, but not at the expense of our safety. I would like to know your thoughts, if you have any.

As always, you can reach me at modernistwitch@gmail.com, themodernistwitch.tumblr.com, or @modernistwitch on The Twitter. I am one of those people who kinda shares too much on the Internet all the time and maybe shouldn't, but I also find vulnerability to be kind of a shield sometimes. If you make yourself vulnerable, it's harder to be hurt by someone else trying to tear your shield off

Whoops. It's getting seriously deadline time. And it's 1:43 am, I'm dead tired, I just came back from a show and I will play a show tomorrow on a boat for people who dress better than I do and, after the painfully hang over morning, I will travel to another town to hang with people. Streaming New Order's performance Taras Shevchenko session right now. Writing a pamphlet against a band and our government. Reading too much of the Middle Eeast situation and foreign wars. Proxy wars. Whatever.

Sometimes I wanna do serious things, here like no cursing and being a bit more journalistic or literary or other things. Like not saying "and shit" all the time. Other times I just wanna be like how I like to be. Like a bad dream of a weird memory. No order, full-blown emotional wreck, drugs, anti jokes. Don't know if anyone is reading this. I do skip some of the other columnists because the subjects I care about are not what they write about. As John Peel said, the problem is with those who listen, not those who are providing something to listen to. Except if you are being a spokesman for child molestation. I'm doing so many other things for *MRR* now I kinda forgot I have to do this as well, and since all of my texts need heavy edition, I need more time.

Also please, if you like what I do, here check my blog too. Since that has not only extended versions of my columns but sometimes they are less edited, so more weird. To be honest, I don't really remember what has happened since I wrote my previous column. It should not be due to drugs since I can't remember the last time I smoked weed. Probably at some park. My first band will do a reunion show in support of one of our friends who is having health issues. I'm not really a big fan of reunions and somehow it depresses me that to get people's attention you need to reform something that happened years ago. But on the other hand we see it as a nice gesture. This friend of ours went away to work and live in London. He is one of the coolest, most energetic and dedicated people I know. He is just pure positive energy. He is straightedge hardcore, I'm a drunk loser punk. At one point we stopped our daily conversations but I never thought we went cold. He is just a person I will always like. And now it's heartbreaking he has to re-learn to do things which seem so natural to the rest of us. This way it's the least we can do to re-learn some of our old songs and, just like we did, to perform them as hard as we can.

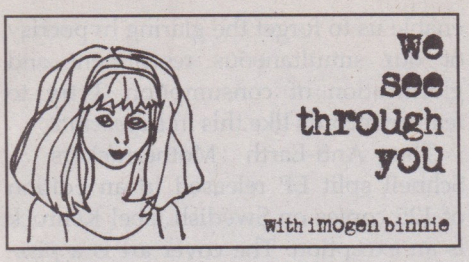
I missed playing with those four guys but truth be said I'm in a band with one of them and frequently hanging and touring with the others. With getting a bit confused on the ecstasy of reunions I started planning a local festival with local bands, to show the country there *is* punk worth feeling threatened by. Sometimes I think about maybe punk is no longer a threat, it's more of a protection. Also with just lining up all the local bands for this fest, I felt like I have to do a scene report. So be prepared.

I think the key for a good scene is that you should just appreciate the good things. And the good things are not only a worldwide hype. There are millions of bands like Iceage around you but they are better; just realize why you just have to listen and not only be told. Just today I was listening to this band called Ragana and I have no fucking idea who they are and what they do, but their demo is rad. You just have to be happy, and with punk around you it's not that difficult.

I was also rereading Layla's review of my zine. And it made me wonder back to those times when I did it. Also to times when she was writing columns, which she should do again. And for fuck sake, I should finish my fanzines and I should finish my scene report and sort out pictures for the interviews I did and finish this column. I have started working as an unpaid intern for a news site, which is cool I guess. I have never wanted to be a journalist because I know I have no intention in keeping a proper word order and I could not give a flying fuck about gramer (sic). But I do like to write and I do hate the government and assholes that I can just piss off in a micro way, and it's just so cool. The first time I had to call around government offices to fact check something about corruption in a district and it turned out those pigs are dirty as shit. I was just so happy that I could be part of busting the balls of those assholes. I always thought having a job is not important. I mean, what you work shouldn't be the most important thing in your life. But for the first time doing something daily for eight hours that I like to do, and in a way feel capable of doing, it's just really rewarding.

Ah fuck, I'm out of step with the world. I barely listen to any new bands, which I really should because I want to, but I'm lazy as shit too, with reading books and watching movies. I can't remember when the last time was that I cooked something that was a meal and not just fried eggs or a cheese sandwich with mushrooms. But I eat out a lot. Who cares? When did food become the new rock'n'roll? The new Svenonious book on rock'n'roll, and mostly on life, is really worth reading. I seriously think I didn't listen to any music last month. But we recorded a new demo that will be out on vinyl. I rode a bike drunk for many hours and after that I slept in a Christian dorm's chapel almost naked with one hand in a glass of booze. I did not piss myself.

I was at a garden party and a seventeen-year-old girl told me to fuck off, in a punk way, because my band covered a lame song at one of our shows as a joke. But how cool is this teen girls being punk and telling old farts like me to fuck off? I just did mushrooms alone while my friends were sitting around me and it was so weird to talk about people breaking their edge. Who gives a fuck? It's not about burning out, I respect all my friends who are still straightedge but for fuck sake, there are things in life that are still punk but matter a lot more. At the end Marx wasn't a Marxist, so please realize forced ideologies are killing us. I should force some fucking counter culture on me because I'm afraid I will become lazy and boring.



Can I tell you something weird? I realized a little while ago that I've always implicitly defined "punks" as "people who are cooler than me" and that for the last however many years I've been faking like I was as cool as other people when in actuality I've got tons of insecurity and self-hate about whether I am a real punker or not.

I forget if I've talked about this in this column before or not but do you know the feeling where the things you know how to do on a guitar just seems so normal? But when you don't know how to do something it's like powerful wizardry? You get the feeling that you'll never be good until you know how to do powerful wizardry—except once you learn to do stuff that used to seem like powerful wizardry, it no longer seems that way, it just becomes normal guitar stuff you know how to do. So it becomes literally impossible to believe that you will ever be a powerful guitar wizard. You get all good at guitar and you play in bands and stuff but you never really feel like you know what you're doing, even though somebody who's only been playing guitar for two months is like, oh man, that person is a powerful wizard at guitar. Meanwhile you're all like, I will never be any good at this.

I have sort of spent my whole life approaching punk like I do guitar. I'd be like, well I have tattoos, denim vest, stupid hair and wear a lot of eye makeup. I saw the Bouncing Souls a dozen times this year, but they're the Bouncing Souls, not some cooler band I've never heard of! Like I've learned to shut up about it because in the end who cares who's a real punk and who's a poser, that shit is only a useful paradigm to people who need to use punk as a tool to prove to themselves that they're legitimate or cool. (Which actually might be the opposite complex to the one I'm writing about?) Either way my point is that even though I have all the punk points I need I still sometimes feel like I'm not a "Real Punk". Which is stupid. Nobody is a real punk! Except for George Tabb.

Anyway I was just talking to Colin Atrophy about an ABC Family movie I was watching called *Teen Spirit* which is about this mean prom queen who dies, meets god (as portrayed by Important Fashion Guy Tim Gunn), and then has to help this nerdy girl become prom queen in order to go to heaven. Oh yeah! I forgot about the metaphysical truth that if you die in your prom dress with prom hair you get to look like prom in the afterlife forever, and Colin was like, "You ever seen the one about the kid who falls down a manhole wearing sunglasses at night in the '50s and because his "coolness" killed him. Then he comes back in the '90s wearing a Madball sweatshirt and teaches a nerdy girl how to believe in herself?" I was like "No what was it called? It sounds good" and he was like "I don't remember, I saw it in health class fifteen years ago", *and that's when it hit me*: we were having a cool punk conversation about something George Tabb might not talk about! As far as I can tell Colin's punk credentials seem to be intact, he got interviewed in *Maximum Rocknroll*. He doesn't just write a stupid column.

This is the thing that hit me: hierarchies of punk-ness are just another tool of patriarchy to keep us insecure, thereby shutting us up so we can't resist and feel okay. Like we internalize this idea that everything is fucking hierarchical because we live in a poisonous culture where everything is framed that way and then that perspective leaks into everything and fucks it all up! I mean. The only people who can't shut the fuck up about how much they hate hipsters are hipsters, right? Everybody else knows that the hipster thing is just a new version of the same old white people bullshit. Similarly, the punker police have no power to stop you from starting a band, tattooing your face or blowing up a watermelon. They can't do shit to you! They are cops! Everybody hates cops! Therefore we all get to embody punk however we want, as long as we're not a bunch of privileged idiots about it. Oh and as long as we're not doing the thing where you're like, "Well, by signing to a major label and starting to write ballads, this band has a strong disregard for punk rock orthodoxy"—and if you think about it, isn't that the punkest thing of all? Some stuff isn't punk rock and that is OK Nobody's saying that ABC Family's *Teen Spirit* is punk rock, just that they suck if they try to kick you out of punk for that.

I want to end the first part of this column with a quote from ABC Family's fine movie *Teen Spirit*. It's from the climax of the film, when the awkward and unpopular Lisa has become popular and seems about to be voted prom queen. She ponders out loud in front of the whole school at prom and into a microphone, "What about this. What if the cool crowd... was all of us? What if going to [punk] wasn't a competition? What if we all just said... screw this?" Think about it, man.

Anyway, I meant to write about Girls Rock Vermont this month, but there isn't that much to report. Kelly from Doll Fight! and I taught bass and I got to be band coach for the Bad Asteroids, who made up three songs in a week including one about how love makes them want to throw up. Also a theme among the guitar and bass coaches all week was working on our Eddie Van Halen two-handed tapping shit, which was awesome, you'd walk into an instrument room and somebody would be sitting there with a tiny amp, distortion all the way up, going all weedly-weedly-weedly-widdly-widdly-widdly a thousand miles an hour. Girls Rock Camp rules.

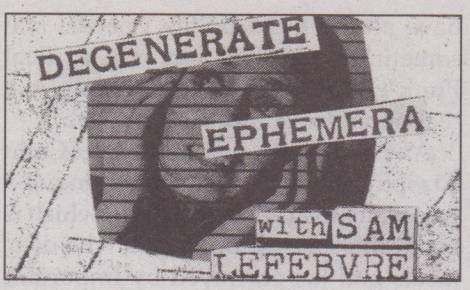
There's this thing that a lot of Girls Rock bands do where they write a song with a piano that bounces on a single chord the whole way through, plink-plink-plink-plink, while the drums alternate between the kick and the snare on the downbeats (like Lars from Metallica likes to do!), and then one girl, like a three foot tall nine-year-old, yells a bunch of lyrics about candy or monsters or something, I don't know. But it's always the best to watch a bunch of girls make up these simple songs that they can barely play and then perform them on a stage for an audience of grownups who are flipping out. Like I'm not even kidding, it is legitimately awesome, it's not cute or funny - I mean it is cute and funny but also it's like the

same feeling as seeing any other weird and awesome band. It makes the thing about how punk rock means you don't have to be good at your instrument so fucking clear. Afterward I have the same feeling as I have, like, walking out of a Lightning Bolt show or something. Like the world is a place I want to live in and *that* is what punk shit is supposed to do.

After rock camp ended my girlfriend and I went down to southern Vermont 'cause we're planning on moving there. (Hey southern Vermont queers, trans women, other women and weirdos - get in touch; let's start a band!) Once we were done poking around we met a bunch of family at a restaurant somewhere around Putney, where it turned out they were having their monthly music in the town square event or whatever. There were like eight men playing their instruments very well for an audience of mostly white people swaying and dancing like you see in videos of people at Grateful Dead concerts. Now you know where this is going. None of us are interested in a band where people take turns playing long solos, where there are multiple percussionists (except for Fugazi, *sometimes*), or even where there are more than four people. So predictably I was all pssh at this band but my pssh was thrown into really powerful relief by my desire for this band to be a bunch of ten-year-old girls. Like, you can dance to a tiny drummer bashing away on the downbeats! If a drummer is doing quarter notes and a keyboard player is playing eighth notes, that is *plenty* of rhythm and melody for a bunch of people to sway around to. Plus way more fun! At least for those of us who like shit that is awesome.

My point is just that look the best bands are made up of girls ages nine to fifteen and anyone who says otherwise doesn't know anything about music.

Whatever. As always, if you wanna talk about it email imogen@keepyourbridgesburning.com and go to keepyourbridgesburning.com if you wanna read old columns. Also this novel I wrote called Nevada came out a few months ago, you can get it at topsidepress.com or go to a bookstore where they play Fugazi as in-store music and have them order it for you.



Consigning issues of the fanzine I publish, *Degenerate*, in record stores is often a ploy to justify patronizing such establishments under the guise of collecting some negligible return on my print media adventures. Oh? A copy sold? I've inevitably lost the consignment slip. No leniency from the clerk, either. Well, how might they know whether I'm running a scam or not. I'm out the cost of printing that copy. Insignificant considering I'll spend ten times that on records and cast all of my thoughts on them into the "next issue" abyss. Publishing a zine is an irrefutable impulse at this point, despite my resentment of it at every step following the impulse's inception. In that moment, my aim is true: to explore the elusive alchemy of sounds that move me. After, it forces me to engage in the economy of production and consumption ubiquitous in society at large that underlies exploitation everywhere. Regardless of punk's social consciousness, it's often a mirror of the power structures it criticizes, and few acts illustrate this more clearly than distributing a print publication within it.

Purchasing the music to think and write about, paying to copy *Degenerate* with thoughts therein, and collecting some symbolic return from my consignment in record stores. The cycle begins and ends at an altar of capitalist worship, despite record stores' ostensible identity as bastions of punk ideals. This isn't a gripe about the meager return on publishing a zine, we come to terms with that at issue #1, but rather a lamentation of fandom's necessary relation to bothersome financial rituals and practices.

Of course, sometimes money spent on records yields a sonic return that scoffs at the notion of "investment," decries the monetizing of its sounds and jeers the customers' debate of their purchases' worthiness. These records sneer, "Imagine life without me, you miniscule cog!" They cast capital to the periphery of listeners' concern and enable us to forget the glaring hypocrisy of our simultaneous resentment and glorification of consumption. I try to feature records like this in *Degenerate*.

The Anti-Earth Motherfuckers / Schnell split EP released in an edition of 125 copies on Swedish label Kenrock is an exception. The cover art is a piss-take on the collector mentality that forces me to reckon with the music's release on a self-aware fetish object. "Pay no more than $75, fucker ass" proclaims the pencil drawings on the front cover above animated bottles of booze vomiting and masturbating. The back cover is a sparse, incomplete pencil drawing with some song-titles, rubber eraser smears included, yet someone took the time to hand-number it out of 125.

I wrote an alt-weekly article earlier this year about Record Store Day that included a generalized anecdote of working the counter at 1-2-3-4 Go! Records during the "festivities." It asserted that reselling records and collector-driven culture was so prevalent that it detracted from RSD's stated intent. Furthermore, that the economic breakdown ironically advantages record labels more than record stores day. Ultimately, the piece led to the loss of my job. In other words, I wouldn't usually go out of my way to discuss a limited record and mention how limited it is. I don't serve that demographic of punk.

Yet, I was in a record store, annoyed by my necessary involvement in a capitalist squabble over consignment slips and resentful of record collecting culture when this mock-fetish object of a 7" caught my attention. What sort of hardcore might it behold? It predicts its own rise in value with the cover, but does the musical content correspond to as much? That is, if you believe collectability corresponds to musical merit, which it often doesn't. Or, does it predict its own rise in value because its deliberately limited and hand-numbered? Are the creators criticizing collector culture on its own turf? Is this a *detournement*? These questions coursed through my mind as I probed a ratty wallet for the funds to find out. Maybe the music answers them.

As it goes, the Anti-Earth Motherfuckers side is a Burroughsian cut-up of hardcore. All levels of fidelity, all varieties of extreme tempos, choked cymbals, blast-beats and raving vocals

abruptly stop and start before the listener can tap a foot along. It's like an audio catalog of hardcore technique, or a sneak preview of one that deters listening from learning until investing to unlock the full clips and instruction. Imagine every frequency on the radio dial broadcasting hardcore tapes while a child jeeringly spins the nob.

It's completely unique, I've heard nothing like it deliberately committed to vinyl, though I made a mix-tape that sounded similar once. She was sick of music so I recorded a few consecutive moments across the length of a tape, I played most records at the wrong speed. This however, is presented in a much different context: on vinyl and distributed for sale with artwork predicting future collectability. The recording lacks typical assets of hardcore music, like conviction, structural creativity, phrasing and the ascent to breakdown.

I don't apply the aforementioned criteria for "good" hardcore to Anti-Earth Motherfuckers. The music deliberately eschews those qualities. Instead, it emphasizes process over performance. The cutting-up and reapplying makes it meta-hardcore—let's say meta-core. When the possibilities of hardcore are expended and every attempt to defy formula splinters into a different genre, the most artistically advanced decision is to manipulate hardcore that already exists. Thus, meta-core.

Considering Anti-Earth Motherfuckers' lack of conventional hardcore assets, a rise in value would validate the theory that worth doesn't correspond to musical merit. Yet, it has merit for its originality and unintentional invention of meta-core. Ultimately, this record is not brand new and its worth hasn't yet risen, so the jury is out on the meaning of collectability. Meta-core flag-bearers Anti-Earth Motherfuckers care little for the musical form and conventions of hardcore. It's easy to take the cover art at face-value: a piss-take on sniveling collectors in the vein of Poison Idea's famed album title, but Anti-Earth Motherfuckers don't have the profile for that kind of cheeky move. This is their first release.

Instead, Anti-Earth Motherfuckers managed to make an excellent hardcore record, with none of the genre's usual assets. What's more, the cover art enclosing such provocative meta-core disrupts the entire punk economy. I reckon this 7" won't be collectible until all hardcore is worthless.

Sam Lefebvre / PO Box 3272 / Berkeley CA 94703 / degeneratezine@gmail.com

Time passes. We change, we grow up, and we put away the childish things and stand up straight and face the world as newly mature individuals. So, as surely as fall comes after spring, DEATH DUST EXTRACTOR have stepped away from pure SORE THROAT/DOOM worship and added a metallic edge to their sound. I'm not saying they're bad now, far from it in fact, but I need at least a moment to mourn their old sound. It'll be a long time until there's a band that dials in that rags-core sound nearly as well as this band of crusty marauders. Still, having showcased their new sound, a change that is primarily due to the acquisition of a new guitar player in both a full EP and a split, there's no denying that DDE make a hell of a ferocious lo-fi primitive thrash band.

The *Chainsaw Mayhem* EP has a staggeringly awesome bad recording. The drums are more of a subliminal suggestion than an actual presence and the bass is more of an atmosphere (a grungy, slimy one at that) than an instrument, while the remarkably coherent guitar and ENT-inspired high/low vocals dominate the mix. Sounds terrible I'm sure, but it comes off infinitely more like the sound of the mysterious cassette tape you found in the gutter that introduced you to underground metal, maybe a third generation dub of the AZAGTHOTH demo or a SARCAFAGO live tape. Thank goodness, the songs are still as short and punchy as ever and the increasingly complex riffage is the main step towards the new style. (Vox Populi)

The split with RETURN (entitled *Make a Noise or Not at All*) cranks up the thrash even further, though the early Peaceville Records vibe is still intact, with an intense Jon Pickering-era DOOM sense of straightforward purpose tempering the more metallic approach. Split mates RETURN are a straight-up metal band that very much recall the early days of black metal with the EMPEROR-influenced vocals and IMMORTAL-eque continual blasting throughout. However, some thudding thrash breakdowns add a punk edge to these tracks that keeps the side from being too formulaic. Indeed, while I haven't broken out a record from that era in a long time, I really did enjoy these songs. (Break the Connection)

I mentioned a couple of months ago that perennial column favorites FILTHY HATE had snuck out a split EP that flew under my radar, and having finally picked up a copy I can confidently say… it's a weird one. Somehow this gang of young Japanese Brit-core worshippers hooked up with recently reformed British pop-punkers MIDWAY STILL for MIDWAY STILL's Japan tour, and the result was a split where both bands cover each other's songs! I'd love to know the story behind this unlikely alliance, but for now this enjoyable odd-couple split will have to suffice. It's great to see FILTHY HATE's female singer return to the fold, especially on their cover of MIDWAY STILL's "What You Said" wherein these crusty kids prove that they've got pretty good pop-punk chops as well, a notion that is furthered by the (ahem…) pop-crust(?) of "Filthy Hate Pt. 2" that joins a hectic melodic verse that recalls CIGARETTEMAN to a brutal crusty chorus and ends up sounding like later NAUSEA. Have no fear that the HATE kids have radically changed their sound, though side opener "Five Singers of Death" is a RIPCORD-inspired hardcore blast that's very much in line with the recent *Possessed to Satan* demo. MIDWAY STILL are, er, not my cup of tea at all. Mopey '90s alt-rock stuff, though their hilariously jangly SUGAR-ish take on FILTHY HATE's "Various Cultures" is definitely worth hearing. (Break the Connection)

On a comp (*Raw Punkz*) that was stacked with fantastic tracks, SOLPAATOS' very punk, very LAMA take on Finnish hardcore was a definite

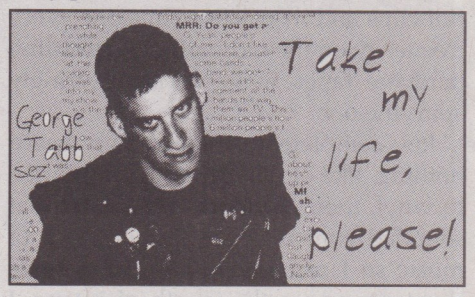
stand out, and I was waiting for this debut EP with baited breath. Fortunately, this record meets if not surpasses those expectations. Tracks like "Tulevaisuus" and "Kaikki On Epavarmaa" could sit comfortably on the *Russia Bombs Finland* comp next to APPENDIX and SEKUNDA, with Takahiro belting out the lyrics like he was born and raised on the streets of Helsinki. This definitely falls on the punk side of the hardcore spectrum, delivered at a fast pace but with more snot than menace, enthusiastic backing shouts and a ton of melodic guitar hooks are in the mix. Four songs fly by at 45 in under six minutes, and definitely leave me wanting more. Seriously, I'd write more about this record but I keep getting up to flip it over and play it again. Best of 2013 material for sure! If anybody's got a copy of the *Don't Reply Gain It!!* CD (with these guys, PISTOL JOKE and NO SURVIVORS) for sale, drop me a line! (Wesuck)

Let's skip now from Finland by way of Japan to Tokyo by way of New York City and the NOMAD LP. This has been out for a minute, but like most Toxic State releases took a while to filter out to the masses. After a frankly disappointing second EP (which had more to do with the comedy of errors involved in its recording and release than any failures of songwriting or performance), this LP is a blazingly successful return to form. Mastered as two sides of continual aural assault with no breaks between songs, this sounds like a live performance and has energy to match. Thankfully it's recorded and mixed beautifully as well, with the shouted vocals, nasty raw guitar and pounding toms and fills all getting equal play in the mix. The tempos are pulled back a bit from their earlier material and the songs proceed mostly at a martial DISCHARGE-like pace with wild solos and tight DISCLOSE stop-starts engineered for maximum fist-pumping. With song titles all in Japanese and no track list it's hard to call out specific songs for praise, but the B-side starts with a fucking ripper and only gets better from there. I am very glad that NOMAD was able to return to form, and while I was enthusiastic about the last PERDITION EP, this stuff is as good if not better. Damn New York, you have a lot of great bands these days! (Toxic State)

Those who were hip enough to the noize to pick up one of the first copies of the CHAOS DESTROY *Lightning Strikes Twice* LP were rewarded with a new follow-up to the "classic" live CD-R *Lexington Anal Dynamite* entitled *Lexington Strikes Twice*, and if you liked that set you'll love this one. Featuring pretty much none of the surprisingly gentle passages that characterize the new LP this set is driving noise punk at its finest, a swirling miasma of shouts and feedback driven by rock solid drumming a melodic bass and occasionally devolving into outright chaos (as is their wont). That being said, it does get a bit melodic at the end, with an inspiring rendition of "Beautiful Sound (Ugly Noise)". Mostly though this is just as much HANATARASH as GAI, and man I wish I could have been there. (Chaos Destroy)

Finally, Dan-Doh released the promised CRANKS discography and it is an absolute pleasure to hear all these songs that so easily could have been lost forever, still in rough form as they appeared on the two demos and split with JUDGEMENT DISORDERLY, tape wobble and all. The first demo could easily be taken for outtakes from the Eugene Records catalog, very East Coast 1-2 UK punk revival. Just a year later the SWANKYS influence has been cranked up significantly, and the band really came into their own. The sound is much more UK '81 than '77 though, and some of the soloing is so wild that it's more BLACK FLAG than SEX PISTOLS. At the end of the day, this comes across as a kind of proto-WHO KILLED SPIKY JACKET, an unabashed celebration of punk for punk's sake that warmly embraces every cliché in the book. Surprisingly, the two completely unreleased tracks are some of the strongest and most SWANKYS influenced! The set also includes a pretty good-looking-and-sounding DVD of the CRANKS live at Kochi Sound Box in 1995 (sadly, that night's CHAOS CH set is not included). A tipsy Kawakami quickly abandons the stage to pogo with the crowd, the band is just barely holding it together at times and everyone looks like they're having a blast. Punk! (Dan-Doh)

Next month we'll revisit PEOPLE's *Ausentic Oral Communication* (this time on vinyl), dig in to the first VIOLENT PARTY full-length and check out a great-looking new compilation. Until then, write me c/o *MRR* or you can reach me at agunderwood@gmail.com (I apologize in advance if it takes me a long time to reply though, I'm a lazy person with a busy person's schedule).



(Part 2 continued from last month)

"I'll eat anything," said Jimmy Barf, and with that, he cut a loud fart.

"Mmmm," said Mean Mike, "Roach Fart".

About a week later, Mean Mike, myself, Jimmy Barf, my step dad, Nick, my ex-singer from Roach Motel, Bob, and his girlfriend, Cindy, and our friends Tom, Dorsey (now in the amazing Pink Lincolns), and Larry are all at a restaurant called Skeeters. Skeeters is one of those southern breakfast-house chains. Only Skeeters is different. Skeeters is the home of the "Big Biscuit". By big, they mean big. I mean huge. Fucking gigantic. Their biscuits weigh over a pound each, and go real well with beer. Especially about three in the morning, which was the time we were all there. We had been at a punk rock show, earlier, and now were all wasted and needed to eat before we puked. Well, actually, needed to eat so we could puke. Something other than shitty beer.

We all sat down at one large table, and a waitress came over and gave us menus. She looked at all of us and made a funny face. I guess she wasn't used to mohawks, leather jackets, stud and spikes, bad breath, and fishing tattoos. Oh well.

Nick and I studied the menu, and were surprised to find that Skeeters was now serving Chinese food. Chinese food at a southern breakfast-house. Made sense to me. So I got up, and walked over to the Chinese food "all-you-can-eat" buffet bar. I saw egg-rolls, fried rice, sweet and sour pork, and lots of other stuff. I was amazed.

When the waitress got back to the table, I asked her when they started serving Chinese food. She told me that

the owner, "Bubba," thought it would spice things up. So I told her I'd try it. Big mistake.

"I'll eat anything," said Jimmy as he waited for his big biscuit to arrive along with the home fries, eggs, and hamburger he had just ordered.

"He will," explained his brother, Mike.

I explained to Nick that what Jimmy was saying was in fact, true. That he had eaten a large waterbug a week earlier, and that he was nuts.

"I'll eat anything," repeated Jimmy as he took a swig from the bottle of Jim Beam he was hiding in the inner pocket of his tuxedo jacket.

"Anything?" asked Nick.

I whispered to Nick to please not get him started. That I was feeling nauseous already, and Jimmy was very likely to get us kicked out of the restaurant.

"I'll eat anything," said Jimmy, to Nick.

"Really, Jimmy," said Nick, as I shook my head no, "You are saying that you will eat anything. Even Skeeter's Chinese food?"

I inform Nick that is what I ordered. He gives me that "father to son" pity look. I felt two feet tall.

"Yeah," says Jimmy, "for a quarter."

Nick digs around in his pocket and gives Jimmy a dollar.

"That's four quarters," exclaims Jimmy.

"That's right," explains Nick.

"I'll eat anything," he repeats.

We all sit around talking about what Jimmy has eaten in the past, and Larry informs us that he once saw Jimmy eat some road kill. That he killed himself. We all kinda make funny faces, and I feel my stomach start to turn.

Finally, the food arrives. Nick gets a large, I mean huge, over a foot in diameter, chocolate chip pancake. Bob and Cindy get big biscuits and eggs and stuff. Larry gets two burgers, on big biscuits, and Mike gets the same as his brother, Jimmy. Everyone starts to eat, and the topic of Jimmy eating anything stops. I start to feel better.

Toward the end of the meal, it starts again, after Jimmy takes a swig from his bottle of Jim Beam.

"I'll eat anything," he says.

"Okay", says Nick, and takes one of my sweet and sour balls on my plate, and gives it to Jimmy. Jimmy eats it. The things taste horrible. I'm amazed.

"Yummy," says Jimmy, licking his lips.

"If we put anything on your plate, you are saying you'll eat it?" asks Nick to Jimmy. Jimmy nods his head.

"I'll eat anything."

Nick pours some ketchup onto Jimmy's plate. Over what's left of Jimmy's eggs and big biscuit. Then I scoop of some of my left-over "Chinese food", and pour into onto Jimmy's plate as well. Now there is ketchup, eggs, biscuits, and Chinese food.

"Yum," says Jimmy, "More."

Bob and Cindy lean over, and pour the rest of their food onto Jimmy's plate as well. Then Larry walks over, and spits on top of everything. That gets everybody spitting. We all pass the plate around and gob up as much as we can. Then Nick takes the full ashtray on the table and pours it onto the mound of used food, spit, and ketchup. Then Tom gets the idea to blow his nose in the food, and that starts the plate around again. Soon everyone is holding one nostril shut and blowing what ever they can onto the plate. It is getting higher and higher by the second.

Jimmy watches all this with no concern on his face.

"Well?" says Nick, to Jimmy, "You're really not gonna eat that, are you?"

I look around the restaurant, and see some of the waitresses as well as patrons staring at our table. I hope Jimmy doesn't eat it. I don't wanna puke in front of everyone.

"I'll eat anything," repeats Jimmy for the zillionth time, "But I have to have something to wash it down with."

Bob and Cindy take a bottle of Corn Syrup off another table and hand it to Jimmy. It's full.

"Well," explains Jimmy, "here it goes."

And with that, he took a fork and started to eat the pile of mucus, spit, cigarette butts, ashes, ketchup, and used food on his plate. He shovels in mouthful after mouthful. Nick and I watch in amazement. Everyone else, it seems, has seen this before. Finally, Jimmy finishes everything on his plate, and then, right in front of our eyes, downs the entire bottle of corn syrup. I feel my "Chinese food" make a rush to my throat. I swallow.

"I'll eat anything," explains Jimmy Barf to Nick and I. We shake our heads, and Nick is totally amazed. He tells Jimmy he wished he had taken his camera with him tonight, that no one will ever believe it.

"I'll eat anything," says Jimmy, in response to Nick.

Nick tells everyone he has never, ever, seen anything like that, so he'll pay everyone's bill. We all applaud.

Outside in the parking lot, as we are all walking toward our cars, Nick asks Jimmy how he can stomach all that stuff.

"I'll eat anything," explains Jimmy.

"Uh huh," says Nick.

"And besides, I'm gonna puke anyway," says Jimmy, "That's why they call me Jimmy Barf. Anyway, last week I earned a quarter, tonight I earned a dollar."

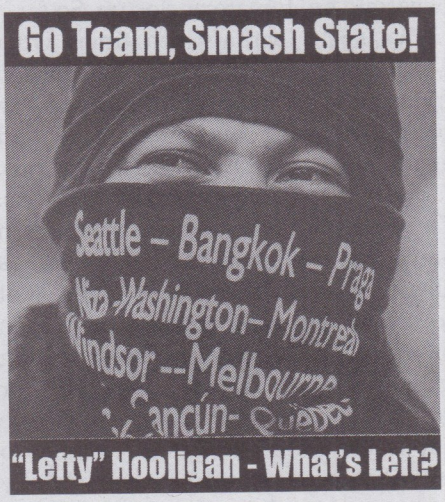
Nick is about to say something about the dollar but Jimmy lurches forward and pukes out a gooey mixture of used food, ketchup, cigarette butts, ashes, spit, mucus, and corn syrup all over our pants and the ground.

We stand there looking at Jimmy, who is wiping his mouth, our ruined pants, and the pile of vomit on the ground. Then Jimmy looks at our pants, and the pile of vomit.

He looks at us, then the vomit.

"I'll eat anything," he says.

Punk Rock.



I regularly do a little gardening, more so when I was living in San Francisco's sun belt south of Market, but still a little now that I'm up in Eureka Valley, just in the tomato zone west of Twin Peaks.

Tomatoes are my specialty. But whereas I used to grow tons of heirlooms in SOMA, I haven't had very good luck up here in the hills. I haven't gotten the hang of gardening up here yet. The climate hasn't helped. This past spring and summer it's been incredibly cold and foggy, unusually so even for San Francisco's clammy climate. My zebras simply did not make the grade this season. But my stupice tomatoes, well, they are incredibly sweet and abundant, perfectly suited for the climate. When tomatoes are this good, it makes you realize that tomatoes are truly fruit.

Now the problem is raccoons. We have a family of raccoons living in the immediate neighborhood, and once the initial score or so of delicious tomatoes were picked, they wised up and started grabbing the rest as soon as they got remotely ripe. I tried timing matters to outfox the raccoons and pluck the crop ahead of them. No dice. Then I rigged up some chicken wire in ever more sophisticated arrays hoping to protect the plants. The raccoons kept breeching my fences and security, always getting my ripening tomatoes. Finally, I enclosed the remaining tomatoes, still incredibly productive, behind a half inch steel mesh fence, modifying the security so that now it looks like I have a chance of getting a few tomatoes out of the deal. I'm getting indications that frustrated raccoons skirting the perimeter so far have been unable to figure out how to penetrate my tomato enclosure. So far.

I've spent perhaps ten times what I originally invested into the garden trying to get some payback. I guess I'm pissed at being outwitted, time and again, by these crazy-assed raccoons. I mean to say, crazy smart raccoons. These wild little fuckers are urban born and bred, intelligent and resourceful as all get out, capable of making meals of someone's koi pond or backyard garden or unsecured garbage cans, willing to intimidate your pet cat or dog or yours truly if need be. Raccoons have opposable thumbs, and the acuity to outwit most traps set for them. I fully expect my local family of raccoons to continue giving me grief over those tomatoes.

Raccoons are far too wily, far too ingenious, far too brilliant to be limited by that updated adage: "build a better mousetrap, evolve a better mouse." The anthropomorphic version of this saying is: "build a better lock, train a better thief." And while the latter is slightly less insulting than the former, both rely on comparisons to common undesirables (mice, thieves). Unfortunately, I'm stuck using these analogies and their unfortunate use of aphoristic lowlifes, to illustrate my point.

Humans are obsessed with their own security, and for finding ways to combat threats to their lives, liberty and pursuit of happiness. At the most basic, our battle against disease exemplifies these maxims at work. We are constantly throwing antibiotics against bacterial-based infections, killing off good bacteria as well as bad, until the antibiotics no longer work and we breed more powerful, drug-resistant bacteria. The use of antibiotics in the raising of livestock only exacerbates the problem. Superbugs, and the threat of uncontrollable, worldwide plagues, are the potential consequence.

Our response to so-called "vermin"—insects, mice, rats, even raccoons—has been to throw every possible means—chemical, biological, physical—in order to exterminate them. In the short term, this produces massive ecological disruption as creatures thoroughly integrated into the natural environment are killed off. In the long term, the results are super insects genetically immune to pesticides, super mice and super rats genetically immune to standard poisons, and super raccoons genetically immune…well, okay, for once, the raccoons seem to be one step ahead of the game. They're smart enough to be able to outwit most things that humans do to kill them off, flourishing despite everything we do to eradicate them. Short of hiring a pest control company, setting elaborate traps, and immediately exterminating them, raccoons are a fact of urban life in San Francisco.

So, how does this all relate to the most obnoxious pest humans have to deal with—other humans? Ever since 9/11, the US government has geometrically escalated its anti-terrorism measures hoping to keep us, the American public, safe and secure. From FBI surveillance activities, CIA drone programs, and NSA PRISM and XKEYSCORE programs, the Federal government has actually done a halfway decent job of preventing another Twin Towers attack from occurring. But smaller acts like the Fort Hood assault or the Boston Marathon bombing can and do happen, despite the best, most extensive, thorough and encompassing efforts to prevent them. That's because terrorists are always looking for ways to circumvent whatever anti-terrorist steps the government takes in order to prevent them from initiating terror. No matter how sophisticated a counter-insurgency program put in place by the state, insurgents can and do manage to succeed in foiling that program.

Just look at the history of the Israeli-Palestinian conflict. From Palestinian guerrilla infiltration and warfare, through plane hijackings and hostage takings, bus bombings and suicide attacks, to intifadas and rocket attacks—the Israelis are engaged in a war without end where the casualties for the Jewish state are modest but by no means insignificant despite high technology, overwhelming armament, social isolation and geographic internment. The Israelis have never taken to heart the historical truth that "one man's terrorist is another man's freedom fighter," much as Americans have failed to understand Benjamin Franklin's saying: "Those who give up essential liberty to purchase a little temporary security, deserve neither liberty nor security."

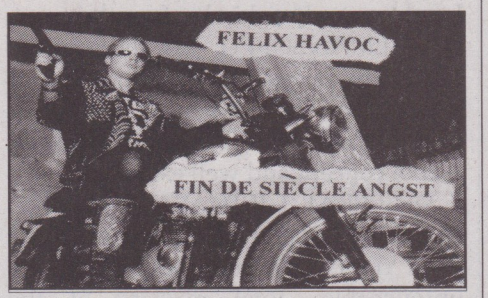
REVISIONS:

#1: Several columns ago, I alluded to some of the tenets of Buddhism, which I didn't quite accurately depict. Buddhism has nothing to do with belief in a god, or lack thereof. When one of his followers asked the Buddha whether there was a god, or how many gods exist, Buddha replied that he had no opinion on such questions. All the Buddha concerned himself with was the inevitability of suffering in life, and the way suffering might be ended. One can be a Jew, a Christian, a Muslim, even an atheist, and still be a Buddhist. Technically. Of course, there are many millions of Buddhists who would contend otherwise, who believe in various gods and goddesses, who have deified the Buddha despite his request not to, and some of whom have engaged in sectarian terrorism against Muslims in the name of religious purity. As for suffering, I identified old age, sickness

and death, just three of what Buddhists consider the four great causes of human suffering. I left out birth. Not because childbirth has become painless, thanks to medical advances. It hasn't. The birth in question has to do with the Buddhist belief in rebirth and reincarnation, a belief I don't share. Despite attempts to medicalize, anesthetize and pharmacize our ills and fears, the basic forms of human suffering will continue to be with us.

#2: A couple of columns ago I attempted to set the record straight with regard to Mykel Board's status at *MRR*, both historically and currently, according to my memories. Much of that column related to Tim Yo's misunderstood legacy, whereas only a fraction involved Mykel's more recent ugly behavior. I tried to equate this to "suicide by coordinator," but I failed to liken it sufficiently to "suicide by cop," a well-known phenomenon in which individuals subject to lethal police violence provoke the cops into killing them. Certainly, innocent victims of police violence exist, as do trigger-happy cops. Yet, on occasion, a person intent on killing himself does use the police to conduct a suicide by proxy. This was a rather secondary point in my column. What's more, I tried to keep communicating with Mykel before, during and after the column went to print, even sending him a copy of said column. But Mykel, hell-bent on wrecking his relationship with *MRR* and everyone associated with it, kept trumpeting the righteousness of his criticisms of *MRR* while accusing the coordinators of deliberately lying about him. Eventually, Mykel stopped emailing me altogether, instead choosing to post my private "suicide by coordinator / cop" analogy—anonymously—on one of his websites. He claimed it was equivalent to "blaming the victim." Imagine Mykel, the dude who disparages "victim culture" and makes fun of women who insist they are victims of rape regularly in his columns, now claiming that I am blaming him as the victim. Up until that point, I thought the whole thing between Mykel and *MRR*'s coordinators was "he said, she said," with vague evidence all around. Now, I'm convinced that no one lied to Mykel, that in fact it's Mykel who's been lying. In an early email, Mykel wrote: "I just hope you don't think I've become a 'reactionary rightwing' and I've always been an asshole." Damned straight, Mykel Board is a motherfucking asshole.

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@mac.com.



I finally got to see NEGATIVE APPROACH a few weeks ago. Local label Amphetamine Reptile hosted a fest with NEGATIVE APPROACH on the bill along with bands like MELVINS, MUDHONEY and DIE KRUEZEN. As I have related in these pages before, I was at a NEGATIVE APPROACH show as a teenager. This show in 1984 at the Newton Theatre in Washington DC has been bootlegged onto vinyl. However, I was quite young at the time, hadn't heard NEGATIVE APPROACH yet and went to get a Slurpee during their set. At the time my friends and I mostly listened to English bands and local bands. Except for American bands on comps and the obvious like DEAD KENNEDYS and BLACK FLAG, I hadn't really started to follow much US hardcore. Anyway, fast forward 29 years and here I am in the parking lot of Grumpy's Bar (owned by Am Rep founder Tom Hazelmyer) surrounded by dudes in beards, barbecue, tap beer and noise rock. I don't much care for outdoor shows and I really thing heavy music loses a lot of its power outside in broad daylight. The crowd wasn't much of a hardcore punk crowd either. It seemed mostly like people into noise rock and doom/sludge. That said, when NEGATIVE APPROACH finally played I got right up front. They sounded perfect, the guitar tone was just right and the delivery was excellent. However, the aesthetic was all wrong. Here I was looking at a bunch of old guys standing in front of a PBR banner in bright sunlight while people in mirror shades stood around and drank beer from plastic cups. After the first few songs, I managed to get right in front of the guitar cabinet and just closed my eyes. In fact for much of the set I just held my hand over my eyes. NEGATIVE APPROACH is a top five band for me. They played simply perfect raw hardcore with a punk backbone. They hit it hard with a 7" and an LP and never followed it up with a shitty record or a downward spiral into metal or new wave. As such, NEGATIVE APPROACH remains a pivotal band, all killer no filler. And whatever you have to say about reunion gigs and the small industry of legacy bands, if you are standing five feet from the guitar cabinet with your eyes closed, you can *pretend* you are at a rental hall in 1984 surrounded by raging hardcore kids. The reality is much more complex and disheartening, but for me it was a chance to feel some of the hardcore power that has informed much of my life. Next time a band like this plays, I am bringing a blindfold!

DIE KRUEZEN played the same fest. Despite their *Cows and Beer* 7" being a top five for US hardcore for me, they were simply terrible. I left in dismay after a few songs. Prior to the gig I had pulled out my copy of their second LP. It was stone mint, and I had to guess that this was only the second time I had played it since 1986. It was still a mess. But that strange noisy stuff was *not* what they were playing, instead it was some kind of alt-rock with whiney vocals that wasn't even recognizable. They did play one song off the first LP but it sounded so whack I decided to bail. I did chuckle at the merch for the gig, there was a limited edition 10" for $50 with a CD version for $5. This wide disparity in price seems ironic given how hard people were backing CDs just a few years ago. Back when CDs were first introduced they cost around $20 each, LPs at the time retailed for $6 or $7. Slowly the CD price came down as CDs became more widespread. There was a lot of talk in record stores at the time that the industry was going to try to raise the LP price and drop the CD price until LPs were around $10 and CDs around $12 so that most people

would switch to the new format since the "improved" technology was only a few dollars more. Now the vinyl is what? Ten times the value of the CD?

Let's talk about some newer records. You might see some of these in my year-end top ten, but here's a roundup of my favorites from the last six months or so.

GAS RAG demo – This one is a rager! Raw fast and out of control hardcore a perfect mix of Dischord/Touch And Go style hardcore with raw punk. Has a heavy early '80s Euro HARDCORE vibe, like U.B.R., the SHITLICKERS or WRETCHED but a distinctly American flavor. Crucial.

EFFLUXUS / INFERNÖH – split EP – This was a split tour EP. INFERNÖH is just about my favorite current band and I am glad I got to catch them at Chaos in Tejas. I like EFFLUXUS, but this is not their best material. INFERNÖH however, deliver the goods on the flip, everything from this band has been stellar, tight and powerful Swedish hardcore. Q: What is it that makes bands like INFERNÖH, HERÄTYS, DESPERAT and INSTITUTION so great? A: Strong memorable and catchy riffs! Seriously, wailing guitar leads, rumbling bass, and aggro vocals are a selling point, but what these bands have and many other bands these days lack, are the catchy fucking riffs. As an *MRR* reviewer used to say, "more hooks than your dad's tackle box."

CÜLO – *My Life Sucks and I Could Care Less* LP – A lot of people have some kind of beef with this band, but I think their recorded material is ace. I am a sucker for stripped down raw catchy hardcore punk with lots of attitude and spite. I never get sick of this style when it's done with real verve and panache.

NITAD – *En Ding Ding Värld* EP – This Swedish band has been kicking for a while. They are a paradox record wise, as half of their releases are in dollar bins and the other half are very expensive imports. This kind of hardcore is a bargain at any price though. I like that they mix up tempos a bit instead of all playing all fast hardcore. There's a super powerful "slow burner" on this EP that stands out among the bands best work.

KREMLIN – *Drunk in the Gulag* LP – I didn't pay attention to this bands 7" because I mistakenly thought they played "mysterious guy hardcore" and had a release on Youth Attack. I was really misinformed and have become a convert. Some really excellent hardcore that really reminds me of 7" era DIE KRUEZEN. Some Mysterious Guys might like this, but it's 100% legit hardcore punk.

MAAILMANLOPPU – *Musta Ovi/ Enää Kiväuarit Laulaa* EP – A very cool release from one of the best Finnish bands right now. Most of the Finnish bands of the '80s had a "slow burner" on their LP, usually with some maniacal laughter and a kind of gothy part. MAAILMANLOPPU pay homage to this era by releasing a 7" with only two slow burners instead of the typical "nine-track EP" of blasting fast hardcore songs. A cool concept and well executed.

DESPERAT/GIFTGASATTACK – split EP – Desperat are my other favorite band right now, and these tracks are untouchable. Total mastery of the hardcore genre. GIFTGAS TTACK are good too, with some great DISCHARGE influenced raw punk but not afraid to throw in some sick breakdowns that didn't exist yet in 1982. Really nice packaging on this one.

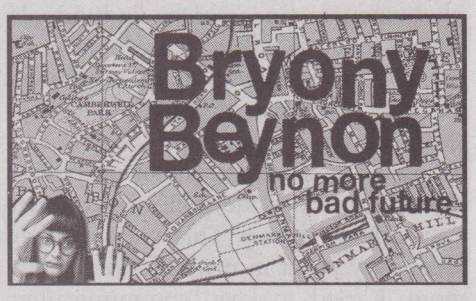
GOBIERNO MILITAR EP – There's been a lot of great bands coming out of Spain lately. Outside the pages of this magazine they are going largely un-noticed. At least I never see anyone buying their records or talking about them. GOBIERNO MILITAR is yet another awesome Spanish band playing stripped down hardcore punk like early Spanish/Italian bands. Hectic, chaotic, raw punk.

PARANOID – *Hardcore Addict* EP – This is the demo tape on vinyl. Members of Desperat doing a more blown out Japanese influenced hardcore. It's the perfect mix between raw Japanese bands and current Swedish hardcore. I had this tape doing auto reverse in my Mercedes for months until I got the vinyl. Super sick and totally under rated band. Smashing riffs, super catchy, a real fist banger.

INFERNÖH – *7 Spar EP* 12" – I really wanted to release this, but Skell had the honor instead. I love everything this band has done and *MRR* readers will know that by now. Essential

KRÖMOSOM – *Nuclear Reich* 12"– Another one that Skell released instead of me and it's a banger. Lots of bands are playing noisy hardcore right now but few have the songwriting and composition of a band like KRÖMOSOM. It's not just about using lots of pedals and getting a blown out sound, you actually need some strong songs behind all the feedback. PERDITION and them lead the pack in this regard. Might I add, one of the best live bands around.

PARASIT – *Välj Din Egen Bödel* LP – I can't believe there isn't more talk about this band. PARASIT play intense, dark and brutal Swedish hardcore in the vein of early SKITSYSTEM. Tuned down hardcore with a hint of black metal influence. A lot of bands try to play this style, but all the songs wind up sounding kind of the same and they somewhat monotone on the record (albeit enjoyable live), but this band has the power and intensity to hold up for a full LP. Great packaging on this one too.



Here in Britain the weather becomes the news, so I will skip out exhortations about how badly everyone is dealing with this short spurt of heat (punks only come out at night anyway, right?) and, provided my laptop doesn't electrocute me from the dripping sweat of my poor beaten brow, head straight to some updates.

Why we need a One Direction of punk b/w "it was difficult, it was expensive, go and do it"

I have frequently had cause to refer to the great fan shortage of 2013 (what was that about not mentioning the weather?) because they have become a golden commodity in this crazy heat, but these are thoughts on fans of a different kind. I just think today's punk world could really use more *fans* you know? More bloodthirsty, single-minded enthusiasts. I wanna see less even-handed critics and more rabid adoration. (Fabulous Stains?) What about embracing hype instead of shunning it and taking it further, pushing weirdo egos in droves

to make something even crazier, and not a cult thing with gatekeeping always foremost, but a popular uprising of superfans. Harry Styles in a chaos strap. This would be a palatable alternative to the current *modus operandi* of snarky Discogs-experts unimpressed by everything, in a sonic universe where the playing field has levelled out to an infinite horizon upon which every record ever made is piled up, out of its sleeve, on the floor, not even hated, not even loved.

I'm interested in whether the way we consume music might have brought on these attitudes. I noticed something recently, scrolling through the responses to a few new demo tracks by a few new bands posted on the internet. This is the first hurdle for many bands these days and it appears that a lack of "enough" internet praise/feedback on these one or two tunes could well be a factor in whether members of said bands remain enthused about their project. It works like a mobius strip feedback loop of diminishing returns. I.e. unless a huge fuss is made, it's not enough to keep going. Thus the way in which we hear of new bands becomes less and less exciting as they fish for vague approval and give people less and less of a reason to ever fall in love with them. It blew my mind to notice this but I can see how it happens. Yes, everything is sped up in regards to the dissemination of music, what we romanticise remains truly visible only to artwork and hand-stamping (both with Photoshop as a supporting role.) Of course all of these inventions are brilliantly useful and part and parcel of our arsenal, but is it this gorging on immediacy that's led to an apparent inability to be totally consumed by love for one band? I wouldn't be the first person to have mentally written-off or at least parked a band whose two or three songs on the internet haven't immediately piqued my interest, assuming its "not my thing" or worse still that it's "average," before having even seen a band. This is a strange kind of cognitive dissonance, because the worst offenders of this blasé indifference can be those who play in bands and know how long it takes to get going, to record, the different rabbit holes of song-writing it is possible to get caught down for weeks. I am talking in the context of local music in your own scene, rather than calling for widespread adoration of bands from thousands of miles away, who are at the same stage of their band, which strangely is a far more common phenomenon.

All of these thoughts were in tandem with thinking about longevity. Is it linked that the amount of bands that have been active (like, really active) for more than three years also seems to have decreased? It's okay to be fuelled by feedback to some extent, if you consider that getting shows and being able to put out records is feedback, but the band that makes a band to make songs they may never play to anyone is a rarefied but understandably more exciting proposition than the one who is peddling their iPhone recordings so you can like them on Soundcloud, two weeks after forming the band via Instagram.

I digress, I'm not a luddite, but I believe we need to begin believing that magic is possible on our own doorsteps again. More than that, some respect for the fact that it takes time, sometimes three or four records (imagine that!) to let ideas gestate and do something new and crazy and amazing that might take some time and some weird *cul-de-sacs* they might end up wanting to forget. But surely that's preferable than forming a band based on current *de rigeur*, thusly expecting a pat on the head and a European tour in the first month of writing songs together. Process over profesh. So, you know. Write your friend's bands on your t-shirt in marker pen and give them a goddamn chance. I want to hear of people who are obsessed with one (active) band. Tell me about them.

On virgin punks and an accidental possibility explosion—First Timers/ First Time's the Charm

On a murky Thursday in July, somewhere between 3 and 4am, I was awake and thinking idly about how I could maybe just force every woman I know to form a band. Certainly trying to start one with every single person had been tiring me out, and further to that, there was the trouble with getting people to not be scared about the very act of making a band when they hadn't before. So much bullshit to contend with. This got me thinking about turning that band-virginity into part of the aim—I'd heard of gigs happening where every band played their first show in Portland, and New Orleans' Not Enough fests looked super fun. But that would never work in London, because firstly people would scoff at the criteria and be too busy to really get down to learning an instrument just for one gig. I slid back into dreamland for a few more hours and was at my work desk when I saw that my friends in Philadelphia were organising a gig called First Time's the Charm, where every band would play their first gig. Time differences basically meant I'd been solo-riffing on this idea in bed as this had come together in twinned minds across the Atlantic. A wild coincidence too far to brush off and watch with envy across the ocean, I went ahead, bit the bullet and put together a similar call out for London—First Timers. We're taking tips and ideas from each other in preparation and planning. I asked people to form bands that contained at least one person who'd never played, or played that particular role in a band before, and/or at least one woman or LGBTQ person. I explained why I was doing this cautiously (having come under fire many times for daring to suggest that I'd rather book gigs with at least one non cis-dude in the whole line up lest I fall soundly asleep in the pit) and left it at that. One month later eight bands have already signed-up to play and there are four workshops happening to help people try out drums, guitar, bass and learn more on pedals and PAs, to address that skills-shortage a bit more head on. I am genuinely so excited about this and the fact that thus far not a single person seems to have reacted negatively to the idea. Meanwhile, in Philly, things have moved forward, they have booked a venue for FTTC, the brilliant ex-mausoleum artspace PhilaMOCA and are working on an ice cream social. Yessss. Both gigs will happen in November 2013 and you can read more about them here: firsttimersldn.tumblr.com and fttc2013.tumblr.com

Here are some bands I am a rabid fan of, all of which are currently flying their freak flags across London. Learn them and love them.

COP—Sonic Youth-emism meets sttttr-angulated rev summer sounds. www.copmusic.bandcamp.com

FRAU—all power/no power chords.

Stupidly catchy, jerky, throaty, bass-led, all woah-man ponk. www.frau1.bandcamp.com

SHOPPING—Syngergistic Aggs-ean post punk from planet Milk. www.soundcloud.com/shoppingband

FAMILY OUTING—Ellie from Good Throb in hardcore disguise. Gnarly distorted thicko/sicko sounds. www.familyoutingpuke.bandcamp.com

"If you're only in it for the music, you can fuck off cos we ain't interested in your fashionable pose...You're a drop-out, cop-out, fuck off"

—Extreme Noise Terror, 1986

I know I have been bitter and passive aggressive in the last bunch of columns. This month I thought I'd try a different approach. This one is only about the music, so fuck me. I've sold out. I'm through. There have been many DIY punk and hardcore compilations over the years. This very publication reviews several of them every month. Compilations can be good and they can be bad. This month I thought I'd highlight two new ones, put out by two friends of mine. Full disclosure: I am not paid to write about them, I do so out of appreciation of the hard work that went into the production of the two compilations. I think both records illustrate important aspects of why we put the initials DIY in front of our music.

First out is *V/A – A Roar of Indignation: An International Hardcore Punk Compilation LP* put out by my friend Phil on his Imminient Destructions Records here in England. This LP compiles 22 contemporary hardcore punk bands from around the world. It's not just international in the description, as there are bands on the record not only from USA, Japan, Finland and Sweden (to paraphrase the header of former *MRR* column Foreign Junk), but also bands from Greece, Peru, Brazil, Australia and Canada. The other important description used in the title ("hardcore punk") is 100% appropriate. While lesser writers might indulge in a sub-genre check list and tag off "styles" such as grind, crust, street punk, noise punk and so on, all the bands on this compilation are sufficiently described as "hardcore punk" bands. The bands on this compilation might not be playing "styles" of hardcore punk that I tend to reach for when I look at my record shelves.

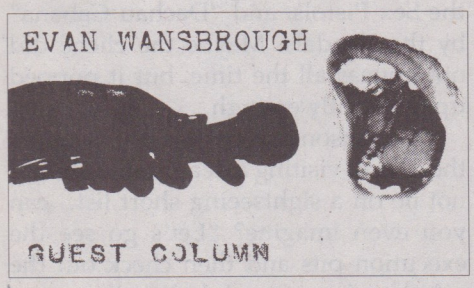
These days I listen to so much fucking weird shit that I have no idea what "the average punk" listens to anymore. I don't think I am far off stating that this LP is a perfect snapshot of what "hardcore punk" really sounds like in 2013... away from the supposed "hype" of some magazines such as *More Noize*. It's odd because several of the bands on the record have been interviewed in this very magazine. All I know is that the compilation has so far not received as much "publicity" as it deserves. Please kindly take my (dispassionate, not over-hyping, sober) words for it. I liked every band on this compilation, and this is coming from someone who tends to always use very negative terms to describe bands that I don't tend to "hype" or "over-praise" in this very column. Just like the best mixtapes, this compilation is the perfect drinking companion, for social drinkers, the solitary drinker and for teetotalers. It is the perfect party record! Put this shit on and just keep drinking. For the more sober collector and fan of "hardcore punk," the record is housed in a beautiful sleeve in keeping with this genre's style and it comes with a cool fanzine containing a page for each of the bands. There is also a limited edition version of just 100 copies, on blue vinyl, with a screen-printed poster, for those of us who care about future investments. In short, buy this compilation today. It should be—it is—an absolutely essential world hardcore punk sampler that everyone who likes hardcore punk in 2013 should own. I have already sent off well-concealed money to order the individual releases of some of the bands on this compilation.

The other compilation I wanted to draw your attention to is *VA – Sörlings Svinstia* 2xLP. This is double LP compiling close to fifty Swedish punk and hardcore bands from the decade 1992 to 2003 when Mikael Sörling, who compiled this record, was reviewing demo tapes in Swedish alternative music magazine *Close-Up*. Now, this period of Swedish punk was previously chronologued in the second half of the second volume of *VA – Svenska Punk Klassiker* CD from a few years ago. Listening to that CD and its preceding first volume, you would be excused for believing that Swedish punk developed from punk in the first wave, to hardcore punk in the second, to a third wave that was mostly trall punk, skate punk and sXe hardcore and one or two big "stadium D-beat" or crust bands. In that third wave of Swedish punk, in the 1990s, I was a teenage punk, or teenage crustie truth be told, writing fanzines, buying demos, records and going to gigs and generally trying to find out everything about Swedish punk bands. My memories of 1990s Swedish punk does not tally with the broad strokes that the CD mentioned above might present of the Swedish punk scene in those years. I remember countless bands whose tapes I would listen to over and over again, bands who I would write letters to, some of which were interviewed in my zine. Back then, hardcore punk wasn't as sub-genre defined as it is today. Everything was just punk, and that was fine with me.

Of course, Mikael's double compilation record does not intend to offer a historical revision of Swedish punk in the 1990s. It simply is a collection of songs from demos reviewed by him in *Close-Up* over a decade ago. That's perfectly fine, and works. But this compilation should shake up the too easy characterization of Swedish punk in the period. Playing the two LPs, you will be amazed by the variety of styles played, all punk of course, but from hard punk to fast punk and melodic punk. Now, foreign readers (non-Swedes that is) may casually read "Swedish punk compilation" and expect this record to be all Anti-Cimex, Skitslickers and Mob 47 "Scandinavian hardcore punk." If that's the case, you might be disappointed. Then again, perhaps you won't! Because there's plenty of stuff cramped in this compilation to satisfy almost everyone! Unfortunately for

you non-Swedish speakers, the band biographies in the gate-fold of this record are all in Swedish, but knowing how many of you have bought Swedish punk books in Swedish just to look at the pictures, this is not going to be an issue. I would particularly recommend this compilation for those hardcore enthusiasts of hardcore punk, who seek out the obscure and the rare, as most of the bands on this double record were due to be forgotten had this record not been released. I can't but help to think about the *Killed by Death* series, but for a period that has (arguably) not yet become collectable. So, again, for those of you who see financial gain in hardcore punk record collecting, snag this record now, it may very well go on to become a collectable hard-to-find item in the years to come.

At the beginning of the column I mentioned DIY. This 2xLP was financed largely from pre-orders from some 200 individual buyers. Those who pre-ordered the comp—and thus made it happen—were surprised to receive a bonus EP containing a bunch of unreleased songs from some of Mikael's all-time favourite Swedish hardcore punk bands, namely S.O.D., Raped Teenagers, Antibofors, Kurt i Kuvös and Snorleifs. Ironically, this EP may be what is of most interest to most non-Swedes. I mean, it's basically as good as anything on the first three volumes of the *Really Fast* compilations. However, sad to say, it's not possible to buy the EP separately, or rather, it is not possible to buy the EP at all as all copies were only given to those who pre-ordered.



Black Flag, the Franchise.

The latest in the increasingly embarrassing saga that is the 2013 Black Flag reunion is that Greg Ginn, co-founder and primary songwriter of Black Flag, as well as the Intellectual Property owner of the name Black Flag and the iconic bars logo has filed legal action against his ex-bandmates Keith Morris, Dez Cadena, Chuck Dukowski and Bill Stevenson for unauthorized use of a "colorable imitation" of the bars logo, and the word *flag* in association with that logo for their side-project, FLAG, which has the gang touring country-wide, knocking down high-energy sets of Black Flag tunes for throngs of nostalgic, aging punks while at the same time creating a Hell of a lot of unwelcome competition for Ginn, who has also recently resurrected *his own authentic Black Flag* incarnate which is concurrently touring the USA and Canada performing Black Flag tunes for throngs of nostalgic, aging punks. The suit also extends to Henry Rollins who is alleged to have filed a fraudulent copyright application for the name *Black Flag* in 2012.

In short: Black Flag, the legal entity is suing Black Flag, the ex-members over rights to use Black Flag, the brand.

Ginn et al feel that FLAG is using components of Black Flag's aesthetic imagery including iconic logo, font, and lettering (not to mention *music*—an issue which is *not* addressed in the law suit) in order to cop some extra traction and attention in the cruel and unforgiving business of punk in 2013, and ultimately cash cheques that they haven't earned. *And that's precisely what they are doing*; but the hard truth is that, because FLAG is a) staffed by a cast of certified legitimate ex-members of Black Flag including the group's original, and best singer, and b) doing a fantastic, and by most accounts, *superior* job than Ginn's ensemble of re-enacting the good old days, nobody seems to give a shit if they are *authentic* or not. And what Ginn has so far failed to recognize, is that this is great fucking news.

The iconic logo in question, which was designed by Ginn's brother, Raymond Pettibon at the same time he came up with the band's name in 1976, represents a brand which Ginn controls 100% legal ownership of, and which has demonstrated the power to consistently generate large streams of revenue in five consecutive decades regardless of who happens to be in the band. Being that he is the intellectual property owner of the Black Flag brand and thus entitled to the bounties that FLAG earns from performance and merchandise revenue via the Black Flag brand, the absolute *last* thing in the world Greg Ginn should be doing is making FLAG cease and desist; and the absolute *first* thing he should be doing, is thinking: *franchise opportunity*.

Presenting: Black Flag, *The Franchise*.

Essentially, the answer to all Ginn's problems is to begin assembling *multiple authorized Black Flag line-ups*—or, *franchises*, if you will—and send them out on tour, to simultaneously micro-market different regions in the United States, Canada and abroad, paying the performers for their labour and controlling 100% of the profits.

While theoretically, the *Black Flag Franchise* structure is innovative enough on its own merits to be successful without the participation of previous band members, Greg Ginn's looming lawsuit against his ex-cohorts may prove effective in leveraging their co-operation, so it's highly advisable that he initially pursue that course of action with due diligence before exploring other possibilities. Ideally, it shakes out as follows:

Rollins sings.

Ron Reyes sings.

Keith continues to sing with the FLAG line-up, which is naturally rebranded as Black Flag.

Dez leaves the FLAG line-up to sing in his own franchise.

Kira plays bass with Rollins to distinguish that franchise from any another Rollins solo performances where Black Flag songs are played.

Aside from these keystone members there are about a dozen other ex-members to choose from who can fill out the rest of the positions, although a simple YouTube search for Black Flag covers may yield a selection of equally capable, more energetic, and significantly less expensive personnel options. Greg Ginn himself shall not be required to participate as a performer in any of the franchises unless he so desires, as his key role in the franchise structure is simply to legally and socially authenticate each of the franchises. Not to mention his days are probably better spent filing C&D orders against Black Flag parody t-shirt bootleggers than they are cooped up in a van with a bunch of unwashed proletariat punk rock journeymen.

Now, it's important to emphasize that not every band is configured in

such a way that franchising is a viable possibility. In fact, the popularity of most bands relies upon the unique physical and intellectual attributes of the specific personnel that make up the band. This is not explicitly the case for Black Flag. Working in Ginn's favor is the convergence of three (3) integral qualities that make Black Flag optimally franchizable.

Number One (1): *Brand Integrity*. Typically, the variety of folks who might be found at a Black Flag concert are somewhat resistant to the concept that music is a commodity and that a band is essentially a brand like any other. Newsflash for those folks: you're wrong; and if you think there is any difference between your Black Flag "bars" logo t-shirt, and my Nike "Just Do it" t-shirt then you're dense too.

Over the course of their thirty-seven year existence, Black Flag has cultivated arguably the strongest brand identity in the history and likely, perpetuity of punk rock. The ubiquity and recognition of the "four bars" logo has been unmatched by another punk rock band's logo in any era*, hoisting it to a status symbol level of the highest regard, throughout punk culture.

Not only do the iconic bars represent the b(r)and, Black Flag, an embodiment of punk rock music that is virtually unanimously adored for its groundbreaking sound and uncensored social vitriol; by way of the band's famous and uncompromised work ethic, the classic logo has also become synonymous with the steadfast DIY ethos that separates *us* from *them*. Black Flag's bars represent *punk* and they signify the conception of American Hardcore, as a music genre and as a lifestyle. Large corporations pay millions of dollars to develop a mere shadow of the type of legacy and brand identity that Black Flag has grown organically on its own.

Number Two (2): *Creative Dictatorship*. Greg Ginn controls a vast majority, if not all of the intellectual attributes that define Black Flag. This occurrence alone renders the band's physical attributes drastically less significant and therefore much more replaceable without jeopardizing the band's [read: Ginn's] creative output. This is not to say that the band's creative development ever stagnated during their active years—anyone who has studied the band into the Rollins era is familiar with a distinct creative evolution—this simply means that Greg can apply the brand Black Flag to any creative work he chooses and have it retain authenticity.

And, Number Three (3): *A History of Personnel Inconsistencies*. The precedent of high personnel turn-over that Black Flag unwittingly set for itself during the first four years is perhaps the most integral tool at Ginn's disposal in authentically franchising his punk rock band. Aside from Ginn himself, there have been no other consistent members of Black Flag throughout the band's existence. And the fact that he himself has never been in the role of front man makes the necessity of his presence much more muted. Purists might be inclined to reject this perspective by citing the antiquated convention that a band's creator must also participate physically in order for it to be an authentic version of the band, but they need only look so far as the ticket sales of FLAG to understand which way the majority of the general punk-adoring public's vote goes on the issue of authenticity in punk nostalgia acts.

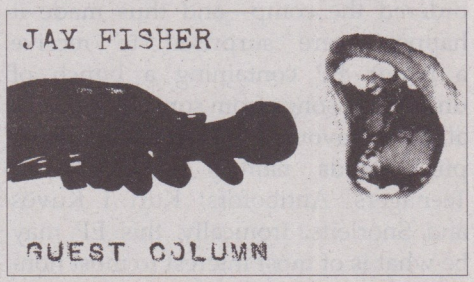
The bottom line is that Black Flag is Black Flag if Greg Ginn says it is, regardless of who is in the band—himself included.

Further evidence of the readiness of punk rock's consuming market to value a band's brand over the authenticity of its personnel has been observed in recent years with the Dez-Marky-Jerry Only version of Misfits; the Metal Mike and bowling buddies version of Angry Samoans, and most remarkably, the Jello Biafra-free Dead Kennedys, who on their most recent Canadian tour were packing 1,000-person venues. *Even without Jello*, punks flock like punks to a Dead Kennedys show, just to see a band that would arguably never have even been famous without their now departed lead singer and receive them as an acceptable authentication. Indeed, across the board, punks are buying brand over band.

This means that *effectively*, FLAG *already is* Black Flag. Hence the lawsuit. So if Ginn handles that carefully and creatively, FLAG will soon *legally* be Black Flag as well. Simply because of the somewhat unique nature of the band's operations, Black Flag has organically achieved what corporations have lost fortunes attempting and failing to achieve—a viable franchise structure—and now, the opportunity summons Ginn to take the reins as only he has the authorization to do and pioneer a new front in Western civilization, growing Black Flag, the b(r)and into Black Flag, the franchise.

(*) A close second might be the Ramones but because a) the Ramones Presidential Seal logo very seldom appears without the band name above it in big block letters, and b) the Ramones Presidential Seal logo is unoriginal material, co-opted from the US Army, it doesn't wield the same power.

The Germs Circle logo, the Misfits' Crimson Skull logo, the Descendents' Milo logo and Bad Religion's Crossed Cross logo are also close in the running, but Black Flag's bars appear most often in pop culture, online media, tattoos and especially of late, parody t-shirts.



Tango in a Death Camp

Quick! Name an often-used cliché from '70s and '80s punk and hardcore… give up? How about death—or concentration camps. Avskum with "Auschwitz II," "Belsen Was a Gas" by the Sex Pistols, and "Dachau Cabana" by the Vandals. Maybe the cliché did not appear all the time, but it popped up frequently enough.

To a reasonable person on vacation, the idea of visiting a death camp should not be on a sightseeing short list…can you even imagine? "Let's go see the execution pits and then check out the gift shop for souvenir bullets."

I, for one, see the value in these trips. If you ever want to see the awesome power that government can have (and abuse), a trip to a death camp will open your eyes. You will instantly understand why deeper thinking people (i.e.—political punks) fear government power.

My first and only exposure came back in January 2008 in Buenos Aires. In the late '70s and early '80s, Argentina suffered under a brutal military dictatorship. A definitive number of people killed by the dictators has not been firmly established—official stats say 9,000, while human rights organizations claim 30,000 were murdered. These executions almost exclusively happened in over 300 clandestine detention centers across Argentina, but a majority of those killed were exterminated in five major death camps. One of those was called *Escuela de Mechanica de Armada*—better known by its acronym ESMA. It is estimated that about one in five or six people killed during the military *junta* were exterminated at ESMA.

Today, ESMA is a human rights museum (albeit still under construction), and a controversial one at that. After the dictatorship fell and their crimes were exposed, the navy relocated personnel from ESMA to the country's south. A more-than-sizeable chunk of the Argentine public wanted the school torn to the ground and its memory obliterated. However, a vocal minority pushed for the place to become a monument to government abuse and murder. Fortunately, they won out.

The first shock to the senses is ESMA's location—literally smack dab right in the middle of one of the world's largest cities. My taxi rolled up a major thoroughfare six lanes across called Avenida del Libertador on the chic north side of the city, teeming with condominiums and office buildings. Once we stopped, the four white columns of the main building were right there through a black, wrought iron fence. On at least one side, the school pushes up against residential neighborhoods. The first thought that comes to mind is: "Somebody in all this—some civilian—must have seen or heard something!" Unbeknownst to me, this phenomenon was repeated with at least two of the other major death camps—Club Athletico and Garage Olimpo. Neighbors probably knew what was going on, but said nothing.

The second shock to the system is (and God or whatever Higher Power forgive me for saying this)…the place is beautiful. No shit, it is a really attractive location. Well manicured lawns, towering green pine trees that are shaped in that peculiar fashion endemic to the Southern Hemisphere, dark red brick buildings constructed in Old World craftsmanship that reflects the heavy Italian immigration that came to Argentina a century ago and which bear no resemblance to the crappy wood shacks which spring up like weeds on American military bases. I could see being in the Argentine navy, being assigned to this place, and not wanting to leave.

The final shock was how little of ESMA's grounds were dedicated to torture and killing. The entire base takes up an area seventeen acres large, but the actual killing took place in one solitary building. The officers' casino served as the extermination center. It stands five stories tall, and the square footage is no bigger than a mid-sized elementary school in the USA.

To better understand the rest of the story, you the reader need to remember geography and meteorology. While the northern hemisphere was basking in mild to freezing temperatures, January is summertime in Buenos Aires, and it is hot—stinking, putrid hot. The temperature outside when I was visiting was 105 degrees. ESMA is still under construction as a museum, and air conditioning is non-existent. The air in the officers club was stifling, hot to inhale and thick with the smell of mold and dust. Everyone on the tour felt they were getting the authentic experience of what the prisoners must have suffered temperature-wise during the summer months.

The tour itself progressed more or less along the path a detainee would follow when abducted by the navy. Unmarked Ford Falcons (the preferred ride of Argentina torturers and testament to good Detroit technology) would enter a side portico, and the hooded prisoner would be dragged to the basement. The abductors and torturers were all members of a special navy unit called Task Force 3.3.2. Once in the basement, prisoners would be strapped to a metal table and administered the *picana*—a cattle prod that would deliver thousands of volts to wherever the torturer desired. The torturers were rarely known by their true names. Instead, they were given nicknames which still resonate infamously with the Argentine public—Juan the Turk, El Rubio ("Blondie"), El Tigre ("The Tiger") just to name a few.

To add insult to injury, the basement also had a photographic lab and document-processing center. There, a prisoner's life was essentially stripped from him or her—car titles would be forged into the junta's possession, the same thing would happen to house titles, and fake passports would be made from the prisoner's identity for operations against perceived subversives abroad.

After sufficient "softening-up" in the basement, the prisoners were housed in the areas called *Capucha* and *Capuchita*. These were dreadful locations on the upper floors of the officers' casino where prisoners froze in the winter and roasted in the heat of summer. Chained to beds in makeshift stalls no more than five or six feet wide, the inmates had to endure forced silence at all times. Open your mouth without permission and it was a fist, boot or rifle butt to the body. The inmates were blindfolded almost every moment while incarcerated—stories arose of prisoners, filthy from the extreme conditions, having maggots growing in and around their eye sockets. They were unable to clear the vermin because their hands were cuffed behind them.

One last torture area located on the top floor was a huge tank filled with water. No surprises here—inmates were dunked into the water and submerged until nearly asphyxiated. The Spanish word *submarino* to describe the practice leaves little to the imagination.

Finally, after stays of various lengths, a large number of the prisoners left the way they came in—through the basement. With inmates lined up in a row, a physician employed by the navy would administer injections of sedatives to the now-condemned, while an official told them they were being "transferred" to a prison in southern Argentina (even today, there are people who will not use the word *translado*—transferred—in Argentina because of its negative connotations). Now groggy, confused and very passive, the inmates were put on trucks for a short ride to

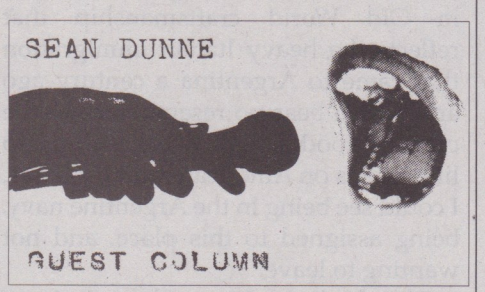
a nearby airport and then loaded onto waiting transport planes. From there the condemned were administered a final injection of sedative, flown out over the Atlantic, and thrown into the ocean from 10,000 feet. The first few plane trips were not done correctly—tortured cadavers washed up onto the shores of Uruguay's beaches in 1975 and 1976. However, the military eventually learned the currents and the inmates gained their final status—*desaparecidos*, or the disappeared.

Why even talk about it? You might be reading this piece thinking: "Who cares? I don't live in Argentina. Why should I give a crap about some place on the other side of the world?"

Here's why—for all its foibles, Argentina was and is a pretty advanced society as far as Latin America goes. In terms of scientific research, arts and social progress, Argentina was years ahead of others. Much like people thought that turn-of-the-20th–century Germany could not turn into a rotten apple, many people thought that Argentina could not dehumanize itself, either.

And we in the USA have the same preconceived notions as well about our own inherent goodness and superiority. This country gets spoon-fed propaganda in bilious amounts on a daily basis and we all walk around with halcyon smiles saying: "Yeah, we love freedom, we got freedom, and we'll spread our freedom around wherever we goddamn please!" Meanwhile, there's 200 souls in Guantanamo Bay who have no connection with Cuba, who have been locked up there for years without charge and who may never have any forum to get out of that place. We have even come up with our own terms in recent years that have their own special meaning: "enemy combatant," "military tribunal," "Camp X-Ray" and "WMD" just to name a few. Why should we view this new jargon any differently from that developed in the '70s in Argentina? *Picana, translado, desaparecidos*?

So while your girl- or boyfriend lies around on the couch watching American Idol and paying no attention to the world outside, slap him or her back into reality and remind them that places like ESMA are real. They did not get there overnight or under the cover of darkness. They arose because enough people just did not give a crap and let those in positions of authority abuse the power and trust they were granted.



A manifestation of the recalcitrant soul. An obstreperous chromosome. A genetic predisposition to contention. A need to be loved: a punk rocker.

I have been going over and over in my head exactly how to elucidate the statement of my thesis for this column that you did not ask me to write. I know what I want to say, but saying it is not easy.

When I was a little boy I read a poem by Edgar Allan Poe called "Alone." It provided me with something that until then I had never known: commiseration.

"From childhood's hour
I have not been as
Others were.
I have not seen as
Others saw.
I could not bring
My passion
From a common
Spring."

There was something wrong with me. I couldn't seem to get past how unfair things felt. It all looked very slanted. Teachers were sometimes mystic shamans and bards. Purveyors of knowledge and fascinating stories with didactic value. But they were also harsh disciplinarians. It seemed like the prices were too high for what they had to offer. At times they were so cold and cruel. As were the other children. They helped me learn how to better express myself. I increased my vocabulary. But the synaptic joy of erudition was stripped from the learning because my teachers represented something that always sought to punish me.

I feel like I have been doing time since preschool. I could never get myself to care about laws or rules, nor the consequences that come along with disobeying them.

I was always in the corner. Always in the principal's office. Always arguing with the teacher. I had more love and desire to do good in my heart than anybody I knew, but I was always the one in the most trouble.

It was not a matter of conscious decision for me. In all cases, following rules was simply unattractive. I have reverence for things that pertain to common sense. Don't get me wrong. I'm not an inconsiderate idiot. I'm talking in general terms about the shit they shovel down your throat while conditioning you for your future in subjugation. Disobedience not only provided me with the hair-tingling, bowel-dropping excitement of ascertaining a forbidden liberty, but it was the only purpose to living I could see that made sense.

I didn't want any of the things following rules was supposed to guarantee you. So, why should I have played the role? Others claimed to identify with my aversion, but they still put on the mask of compliance. I looked at them and they were grimacing androids. They own businesses now and I am in prison, but I still do not envy them.

The first thing that spoke to my soul was Edgar Allan's poem. I'm sure you can guess, the second phenomena which illuminated a definition for my feelings of ill affection was my best friend, punk rock. However, in its society I have seldom encountered other souls who are fluent in the language of my own. That is not to say that I am better or smarter. It just means that I am lonely.

Trying to define punk rock seems like a bourgeoisie concept debated frequently nowadays between beers outside the Smut Peddlers show.

What I want to talk about is the isolation I've always felt as a human, and the consolation that our music has given me.

I contend that love and defiance are the common themes that must unite us. An idea to show love and compassion to other people who have been victimized by fucked up people is an idea that I wish to entertain.

The compassion I feel when I see a cop roust somebody is not the way that

most people feel. They are only glad it isn't them.

The righteous anger that rapes my moral conscience when I see an unpopular person ostracized and exiled is not a common reaction.

The tourniquet wrapped in a three-cord knot around my intestines when forced to coexist in a racist environment doesn't stop the bile from seeping into my bloodstream, nor is it a necessary apparatus in the stomachs of others who can simply look the other way.

These precepts of moral character are what I base my veneration for punk rock upon.

Being alone with nowhere to go can either make you a humanitarian or a predator. Being locked up with Nazi skinheads who get to decide whether you live or die can either make you a blind follower or a really brave motherfucker. It is in the magnitude of these and similar circumstances that we show who we really are. And there you will find the distinction between us and them.

I think that most punks I meet or read are so caught up in making a statement or taking a particular stance that they tend to overlook love and kindness. I hold that to be charitable is a perpetually revolutionary doctrine. And what's more, it is a concept that I condone. I was reading through the New Blood section in August's issue and not one of the bands featured there would admit to writing a love song. To me there is something tragically one dimensional in that.

It seems like punks don't realize the importance of the aesthetic of love, and how beautiful and powerful it is. Or how, for all the social issues tackled in their lyrical content, they won't really make much of a difference in this cold world without it.

This brings me to the essence of this entreaty. I believe I was born with these dispositions. I believe that others are as well. However, most humans are not.

No amount of abuse can make me give into the temptation of cruelty. No measure of institutionalization can condition my mind nor alter my heart to a regressed state of accepting atavistic brutality. Fuck you.

I have been hurt so many times: I want to help. I have been beaten into a pile of trash. My eyes blackened. My ribs cracked. My nose broken. I want to love. I have been taught since the day I was born that revolution is a childish notion. With a dismissive wave I have seen many thoughts and dreams reduced. I don't care. I still want to make this place better. Sometimes it hurts so much to live. I need a hug, and you do too.

In these ways I have often (almost always) differed with popular consensus. Most of the punks I meet are either total nihilists or, they may care about crucial issues, but they have such a stick up their ass they are just no fun to be around.

I do not have any desire to be a punk among punks. To nod my head with the yes-men. To go in the same direction as everyone else in the circle dance. I find disagreement in the philosophies of my countrymen. And even in our struggle for utopia I feel very alone.

Although I'm sure they will be abated by the time you read this, there are riots happening in the streets of the US again.

I have one comment to make about the implication of their mechanics, and I hope it will tie into the theme of this column: the not-guilty verdict in the Zimmerman case is irrelevant. The preponderance of evidence is moot. The amorphous concept that will always elude the foundry of popular comprehension is not about justifiable homicide, or any other debatable fodder to be discussed on the CNN after-game show. It's about how fucking unfair life is. It ain't the verdict in one case. It's the countless un-adjudicated deaths that law enforcement is responsible for in every city every year. It's about the historically proven reaction of a society immersed in widespread oppression. *For us.*

There is a time to huddle together and take comfort in a Crimpshrine record, and to help each other heal. And then there is a time for some pigs to fucking die. Rules need to be broken. Windows need to be smashed. Love and defiance. And the spirit of revolution is the molecule that separates the punk rock soul.

Mr. Sean Dunne / AN4246 Fac. E / Clark Hall Low 6 Low / PO BOX 107 / Tehachapi, CA 93581
California Correctional Institution

Hey punks! I'm back! Finland ruled. I am going back in February for a month. I have been there before, but it was ages ago and I only went to Helsinki that time. I did not go to Helsinki this trip, I went to Tampere, Vaasa and Vähäkyrö. The only town you have probably heard of is Tampere, because it is Punk City Finland—at least that's what I have always thought since I was seventeen.

So, after three flights, lost luggage and no sleep I finally step on to Finnish soil—the small town of Vaasa with my friend Markku patiently waiting to scoop me up. Markku is an old friend that I reconnected with last year. He has been in bands and is the "big boss" at Toinen Vaihtoehto, the longest running punk zine in Finland (we ran an interview in #363, my last official issue). He had told me that Vähäkyrö, the town where he lives, is part of the "Texas of Finland." Now, I knew that that where I was going was a small town, but I was not prepared for how truly small this place was. Let me put something in perspective…I have lived most of my life in Chicago which has a population of about three million, I have never been camping and the closest I have been to a cow was a stuffed one at the Field Museum's Animals of North American Farming exhibit when I was a kid— consider this, then consider that the population of the whole damn country of Finland is five million. (Please note: I have family that lives on El Rancho, so I have been close to certain animals and some farmland, but not what I experienced here and def not as long… That's another story). So when we roll up to farm surrounded Vähäkyrö, I see that they have a school, two grocery stores (one of which has Viking ruins inside the complex it is in), a fire station, a small gym, a church, a bar, a pizza place, two banks, a community center, the social security office / doctors office and no police station…and that's about it. And, of course, Markku's home

which houses one of the best record collections in the world and without a doubt the most comprehensive Finnish punk archive in the world. This is not an exaggeration. The only place we went to besides Vaasa was Tampere where I saw three shows in one day including Kuudes Silmä, which slayed.

On the second day I was in Finland, we went back up to Vaasa to visit Arto, the other half of the Toinen Vaihtoehto lead team, much like the two coordinators of *MRR*. At his house I was introduced to a woman named Arja. She is the singer for Juggling Juggulars.

At this point you are probably thinking I am doing a bunch of obnoxious name dropping, but the reason I am introducing these people, is because the best thing about being a punk is that if you ever have the privilege to travel somewhere outside of your city or country, you will probably be able to find punks in that place. Maybe you met them on tour, maybe you met them when they were on tour, maybe you know them from their band that you have heard or a zine they have done or maybe by writing them a letter or you met them by chance online—whatever the case may be, punks are everywhere. In this case, it was great to finally meet someone that I had been emailing for some time and having discussions with about punk, politics, life and to meet another woman who sings in a band whose records I had listened to.

When we arrived I immediately hugged Arto, knowing this was a breach in cultural folkways. It was awkward, but welcome. There was little conversation to start, but after a few glasses of homemade Sangria and lots of records, everyone was chill. If you have ever met a Finn, you know that the culture is not exactly warm. I'm not saying Finns aren't generally nice, but the culture is quite reserved and quiet, yet very sincere. Long silences are not uncommon and if you talk on the bus, people think you are fucking crazy. The common conversation lubricant is, well, booze. Drinking is a large part of the culture and after a couple rounds, Finns are gregarious and their already stark honesty becomes much more pronounced, meaning that there is little bullshit and lots of realness.

This visit by Arja from Tampere, where she lives, was not only one for a weekend getaway, but also had special significance in that it is where Jantsa, the founder of Toinen Vaihtoehto, her band mate, her friend, is buried and she had never been to see his grave. In Finnish style, Markku told me straight up, "We are going to Jantsa's grave today. Arja has never been." Culturally, I am expected to only protest if I don't want to go, not to explain, but just say no—otherwise my silence is tacit agreement. I, of course, asked if it was alright that I was there, actually I asked a million questions about consent—Was I going to make anyone uncomfortable by my presence as a stranger? Was I going to make anyone uncomfortable because I never knew Jantsa? Would it be awkward for anyone's grieving process? Was this a pilgrimage that was only to be completed with close friends? After all of these questions, the same answer came, "No." The cultural difference here is accepted, understood and appreciated. It is never easy to get a hang of these differences, but since we are friends, his not asking me if I was ok with all of this and my redundant, finite questions did not annoy either of us nor was it misinterpreted.

The sober person is behind the wheel and I am handed a bottle. We are on the way to the graveyard. We are talking and laughing, but the conversation dissipates as we come closer to the graveyard. We pull into the parking lot and I hear the three Finns I am with take a deep breath. As we walk through the grounds everyone is quiet and the silence of this place hits me once we arrive at Jantsa's grave. There are no words, there are no moments of discomfort, there is only emotion as Arja kneels in front of the grave and breaks down. Arto is looking on with an expressionless face; Markku is sitting on a rock looking on with an expressionless face. Both friends look on with no visible reaction as their friend sobs uncontrollably. There is no cultural preface for grieving. Depending on where you are from in the world and your varying degrees of intersectionality, rituals, traditions, modes of communication exist for the grieving process, but there is only a certain amount of preparation possible —when the emotion comes, there is no stopping it.

Taking cues from the others, I did not interfere, but I started to get teary eyed. All of this raw emotion is not alien to me, but it is always hard to watch and even more so, hard not to want to reach out to the person who is hurting. Without thinking, I knelt down next to Arja still sobbing in front of this grave and wrapped my arms around her. Again, breaking cultural boundaries. We knelt there together without any sense of time until she started to talk. Breaking the sound of weeping, she started to go through snipers of memories of Jantsa —shows, tour stories, hang outs, all illustrating what a supportive, great friend and punk he was.

The sober person is behind the wheel again and we are heading to one more place. "It's a park by the water." There is minimal speaking in the car, but the quiet is not uncomfortable, just contemplative. We pull into a small parking lot to a very scenic view of a small grassy slope leading to an ocean boat dock. It looks like a postcard with small boats, a park, there is a walking bridge and a small island across the way with a little wooden house. We exit the car and Markku turns to me and says, "This is where Jantsa died." All I had known about Jantsa is that he was the founder of Toinen Vaihtoehto; he had been instrumental in the Finnish punk scene, played in various bands and was a quiet but unstoppable force in making punk happen until he was suddenly struck down by an aneurism. In their interview, Arto and Markku briefly describe Jantsa's slow recovery after months in the hospital in a vegetative state. I knew he had died, but I didn't know how.

We walk over to the edge of the boat dock and everyone is staring into the water. There is silence except for the waves lapping against the concrete wall and a few birds. There is a piece missing from this puzzle… During his recovery, Jantsa had given the go ahead for TV zine to keep going. When he gave his friends this reassurance to their questions about continuing the zine he could not speak or move, so it was through answering their questions by communicating with his eyes. The next issue of Toinen Vaihtoehto was in the works during Jantsa's slow recovery, which ultimately left him confined to a wheel chair,

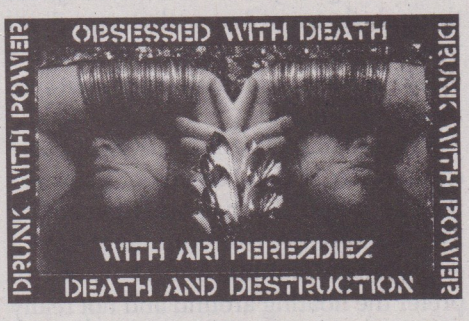
never to walk again. It was not only his ability to walk that was taken from him; his mobility was compromised to the point that he could no longer play music. I know any of you punks reading understand the tragic irony of this, but the final insult of it all is that Jantsa was also no longer able to listen to the music he loved… When he started listening to punk again after this long battle, after his mobility was taken, he was deprived of this joy because music was causing him to have seizures. Jantsa waited for the next issue of TV, the one he gave his blessing to continue the project without him and then wheeled himself off of the edge of this boat dock into the half frozen ocean.

I learned this that day, my second day in Finland standing at the edge of this park looking down at the other memorial of this person who gave so much to create something.

All four of us made our way up a hill and sat looking at the ocean drinking in silence. There was talk about Jantsa's decision, the talk that many of us have unfortunately had, trying to make sense of something that doesn't seem real, something that doesn't seem fair. Unless we have been extremely fortunate, most of us have lost someone that meant so much, someone that made their mark and someone that inspired us. As punks, we have also lost people who we weren't necessarily personally close to, but those who we have contributed in ways that have changed the landscape of our local scenes for the better—those who left a ripple in the worldwide punk scene in some form or another. The list is long and ever growing, but while we are losing these people, they have planted seeds for the next wave of punks following their paths. There are new crops of zine makers, band members, punks doing shows, screen-printers, show–goers, and all forms of contributors coming up all the time, but in the wake of punks who have given their all, there are those that step up and make their scene better without any other intention, motivated for their passion for punk.

Sitting on that hill, the mood eventually lightened when memories of Jantsa came flooding, prompting these three to tell their favorite stories. We laughed and drank, and eventually the vague, fuzzy outline of a person I never knew started to take form, giving me a memory of him and creating one for all of us to forever share. In the midst of all of this Arto turned to me and said, "You are going to go back to the US and tell all the punks what a good time we Finnish punks showed you." We laughed. I know the comment was sarcastic and funny, but it was also true. The experience was raw and emotional, but I am thankful and honored that they allowed me to share it with them—that I was welcome because as a punk, they knew I would understand.

mariam@maximumrocknroll.com



I'll be honest, I'm a little abrasive, really loud, assertive and bratty. It definitely gets me into mischief. I feel like punk has made it totally acceptable for me to be this way, even to go so far as celebrate and enable it. Growing up I had a natural tendency for defiance, an inherent refusal of order, a contrarian demeanor, which ran people ragged much to my amusement. It was only natural that I gravitated towards punk and eventually learned how to shape my knee jerk refusal into something tangible, revolutionary and dangerous.

When I first got into punk I found the debaucherous tendencies, offensive aesthetics and abrasive music appealing. It presented itself almost to a self-inducing hyper-aware fanaticism; sometimes reaching such extreme heights that it became self-mockery. I ate that shit up. Finally a place where it was totally cool to be a total antisocial weirdo, to not give a shit what people thought of you, to be so against everything you even negated your own existence at times. The outsider status of punk really brings a lot of different tortured minds into this shit, exposing us to all kinds of different ideas and pushing us forward into the void of freaks. It's really refreshing to the monotony we probably face in our daily interactions with "normal" society. Our little subculture is a primordial soup for so many people, shaping them into their own brand of freaks who create music and aesthetics that are truly boundary-pushing and innovative.

My goal before I die, like many of you nerds, is to listen to every genre, offshoot and distant relation of punk I can get my hands on. I know I'm going to probably listen to a lot of *garbaggio* but I am on a never-ending quest for the perfect tone, ridiculously mind-blowing riff, you know, just total jammers. My fanaticism can be insatiable, even annoying, I never have apologized for this. In that quest I have pretty much broken down any limits (except for the obviously sketchy shit) to what I check out and keep a pretty open mind and take chances, put myself in situations like go to shows where I know no one just to check out a band I care about or could potentially be into.

For example, this last weekend I found myself at a fest where I was only familiar with the headliners and my friend's bands from out of town, with a majority of the bands I have never heard of. Nonetheless I got into it and now there are a new bunch of bands I am really stoked on! I also got to see bands that I've been waiting my entire punk life to see. I saw so many of my friends whom I've been apart from all summer since moving to San Francisco. Overall it was a really awesome weekend full of riffs, raging and tasty ass vegan food!

But I felt like I couldn't be alone for less than five minutes without someone coming up to me and hitting on me in really uncouth ways. Every corner I turned and took a minute to sit down or stand and take a break from watching bands, some dude would be getting up in my grill asking me about the show, what bands I was there to see, etc. Don't get me wrong, I am pretty cool about talking to total strangers. Nevertheless I got vibes from these interactions that they were not going to turn out genuine or kind. They did end up turning sour very quickly, starting with the icebreaking question: "Where are you from?" Then just going straight to shit with patronizing comments like, "I think it's cute that you are so short" and "I think you are pretty". It was hella basic and made me feel like I was in some club in a city, where bridge and tunnel people go to party to act out the

latest episode of the *Jersey Shore* (I might look like a crustlord version of Snooki but I ain't about that life).

Last time I checked I was here for the music, not to get laid.

By the middle of the first day I was really adamant about not going anywhere in the venue without my friends so we wouldn't get hit on. Sad to say it still happened. I ended up expounding the very little energy I was saving for rocking out and partying on deflecting unwanted attention. By the end of the first day, in the middle of the set of a band I've been waiting like fifteen years to see, I had to pee so I walked to the bathroom. I went alone as all my friends were loading out or upfront, and before I could even get halfway to the bathroom some dude stops me in my path to try to talk to get my number. I reached my limit. I turned around, said my goodbyes to the few people I could find, then walked out to an after-party I knew about. I just couldn't even. I'd had enough, the emotional and physical exhaustion just took a toll on me and drinking beers on my friend's porch just seemed so much more appealing. I can't believe I missed the last BART for this.

The second day I was chatting and waiting with my best friend and her old roommate to see a band from Portland that we are friends with. Some dude walks up to us and starts commenting on our heights (we are all either very short or tall). We responded uncomfortably and dismissively at first, since we were in the middle of a semi-serious conversation. Making the obvious body movements that we aren't interested, anxiously waiting for the sound check to be over. But he keeps talking at us and doesn't let up. We finally acknowledge his presence and tell him *four times* we are in the middle of a conversation and we are not interested. It took me telling him to go fuck himself and my friend telling him to please leave and stop touching us for him to go away. These are just two incidents; about four more happened in various degrees of right fucked all weekend.

How are dudes so clueless? Like, can they not take the hint that we are uninterested? How can shit be so fucked that we are only seen as objects; obviously these people don't want to be our friends, they just want to fuck us. Since when was a fest about hooking up instead of the music? I am all for hooking up and getting with some hot-as-fuck folks, I do it all the time, but there is a way to do it consensually where both parties are stoked and into each other—and then there is a way to do it and be pushy, predatory and come off like a total creeper. There is a good chance you will never get laid if you keep approaching people like that. Get to know people, hang out with them before you lay on all your hot compliments, because seriously we're not fucking stupid and can totally see through that and know that you don't want to talk to me about the new Six Weeks release, you just want to get into my pants. Busted!

What makes this even more complicated is that I am queer but don't usually read that way. This is something I have struggled with for a long time. I don't believe in fitting into a box, I much prefer the floating around and not really belonging anywhere, not expressing myself through a singular aesthetic. It makes me an outcast in queer scenes definitely and read as straight in punk scenes. All the wrong people hit on you, but this is a conversation for another column.

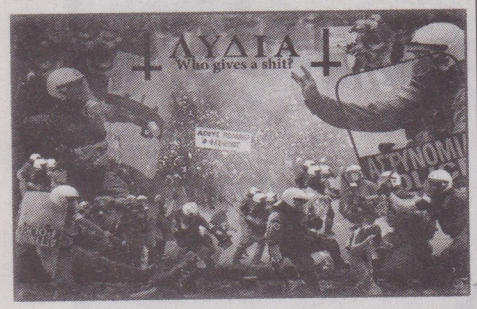
Overall I had fun at the fest besides my 1,000 word complaint, so much heavy music to get hyped about, I just wish it wouldn't come with the heterosexist notion that I am female presenting without a male presenting dude sewn to my hip, so that means I am fair game. So come at me bro, I dare you. Creepiness it totally punk but not when it comes in the form of predatory and sexist behavior. Get a clue.

Also this observance is in no way a reflection of the fest or organizers, as someone who has organized big scale events in the past, you can't really control who comes to them. It just means the attendees and people who frequent those types of shows just have to be more active about recognizing and stopping behavior like that, because who wants to go to a show where you will just get harassed? If you wanna keep people coming back you have to make sure your scene is welcoming and inclusive. That being said, I can't wait to go next year!

Besides the fest, my time in San Francisco has been a whirlwind. I started school after months of bureaucratic hoop-jumping only to find out that my school might close after this academic year, leaving me six months away from graduating with my degree and hardly anywhere local I can transfer to that doesn't come with an exorbitant price tag and years of student debt. People are tying to fight it back through the system but their protests are falling on deaf ears. My school serves the most underfunded and uneducated portion of the population and through the state of California offers free tuition to low income California residents. Awesome right? Well apparently not, because in about a year me and about 84,999 other people might be without a place to learn, unless we want to go to a career college, private institution or shuttle our asses to the East Bay everyday to attend the community colleges out there. I'm trying to not freak out too much about this and am taking it one day at a time. My classes aren't too shabby but the administration is total *garbaggio*, it just sucks to have to trek knee deep in some seriously disorganized shit just to sit in some class twice a week for an hour. They also lost my financial aid paperwork so I spent my first week of school unable to buy books or supplies, which caused me to fall behind in classes. Worst-case scenario, if the school does close, I feel like I have found a few close options but all the tuition is about $20,000 a year and up, which is definitely out of my price range.

On a personal note and non-punk news, I am slowly meeting new people here, everyone is really nice! I find myself often too busy to have proper hangs. I am really good at making time for friends but sometimes I feel neglectful, because the very few hours a week I have to actually hang out can only be dedicated to so many people. I have a lot of out-of-town friends visiting me in the next couple of weeks and by the time you read this I will be in the woods listening to black metal with all my friends from around the country. I have to put my Dream Pop solo project on the backburner for another month because of money and equipment is hella expensive, but I hope to have some sort of demo out by spring; it's definitely going be some early 4AD/

Factory worship. Get stoked if you are into shit like that. If I owe you a letter or mixtape, I'm not ignoring you, I am just busy and it should be in the mail soon!! XOXOXO



"So we shall le the reader answer this question for himself: Who is the happier man, he who has braved the storm of life and lived, or he who has stayed securely on shore and merely existed?"

—HST

I could sense a disturbance in the force. The motions of time and space were dissonant, and I could feel time dragging on as my eyes blinked and darted left and right at six times the usual speed; as if searching midair for the elusive reflections that hid somewhere behind the looking glass.

I laid there, stiff as a plank, my arms itching and burnt, my head pounding and my mind spinning like a disco ball that was never switched off, left alone above the dark and empty party room with no light left to dance with.

I felt my heart flutter—just for a split second—then it hardened up again, like a gargoyle unable to escape the first crack of sunlight. I so deeply wanted to bask in the notion of harmony, but my inner discord alone was enough to prove that reality equals entropy.

I dreamt of drowning. The ocean was filling my lungs, my nose and throat swelling up with a burning, stinging sensation, and I became heavier than a cement block, steadily sinking into a watery grave as dark and cold as the furthest corner of the universe.

I also dreamt of running. Running with all my might, putting every ounce of effort I could muster into it, and going nowhere. I raced and sprinted and yet was still at square one; as though the earth turned to quicksand and sucked me to the spot, my legs tired and heavy, and getting harder to move with every minute. The Great Magnet was holding me down. I think it's time I listened.

I woke up furious. I had gone to be with a tight knot in my chest, a sort of heartburn, a residue of unprocessed thoughts and indigested emotions, and the anxiety was scorching my bowels from the inside, like the fiery pits of a miniature Amon Amarth sweltering ceaselessly within.

I knew I was pushing back, not giving in to the proverbial waterworks that would inevitably come in buckets. "The truth is rarely pure and never simple." Getting to the bottom of it can be a life-threatening experience, though surely a cause nobler than no fight at all.

I know now that "each something is a celebration of the nothing that supports it." There are no four minutes and thirty-three seconds of silence, no moment of redemtiom to alter the course of what needs to be done; only the constant buzz of clashing forces: creation and destruction. It is between this eternal clash where we must balance, bend or break.

Reflected/Distorted

I was recently watching a documentary on the history of US grindhouse movies. It was very interesting to see how sex and violence (or the imposed lack thereof) evolved through the ages; from early science fiction pulp and the paranormally twisted, to wartime terror, guilty lust, forbidden pleasure and post-war rebels without a cause. Zombies, freaks, deviants and degenerates "giving in to sin and temptation," decadent sex and reckless malice. Grindhouse movies are a celebration of the rotten, the wretched and the fucked up and I like a lot of them.

Yet as I watched there seemed to be one element that kept veering its unsettling head: the humiliation and abuse of women. In almost every single movie mentioned, with few exceptions, the outstanding notion was that in the end, one way or another, women are the ones who get it.

Under the influence of selective perception perhaps my predisposition was to feel defensive and rather put off. I am usually cautious when processing multi-layered interdisciplinary notions, because I know how easy it is to jump to a conclusion and then realize you're way off. Not everything is instant, easy or directly associated.

Some things need to be processed and analyzed before we can decide how we honestly feel about them. Our mental conclusions are often informed by our emotional compasses, our feelings basically affecting our thoughts. However, there is one thing that stirs in us a primordial knee-jerk reaction, something that comes before thought and emotion: our physical interaction with the world. When it comes down to it, our mind and heart can try, but our body usually wins. An act of violence can be rationalized, blocked out or skewed, but it still happened. Now amount of post-abuse restructuring erases its original existence.

The body never forgets. It carries within it an indelible map, tracking every sensory interaction, recording every bit of abuse and affection, whether directly inflicted upon it or latently absorbed through psychosomatic experience.

This time I could not shake the feeling. My body had made up its mind felt that this was one twisted motif. Some people focus on the effects of things, but I prefer to study why those "things" came about in the first place. Sexual violence is nothing new and we have already resolved that it's wrong on every account.

Perhaps the movie directors that decide to present this abuse do so because they want to reflect reality and reaffirm that it's a real issue—sure. And sure, sure, it's also a matter of "artistic freedom of expression." But what about the grander metanarrative driving these creative exploits? All sexual experimentation, absurd fascination and, ehm, entertainment value aside, when stripped to its bare bones, where does this fixation come from? And without a clear ethical stance on the matter, how does this do anything to solve the issue?

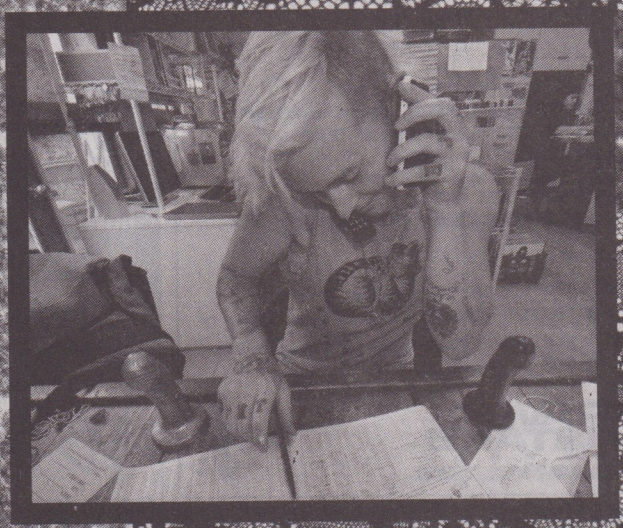
This is surely a long debate, and much ink has already been spent on it before this here measly column, so I will not attempt to get all Freudian/gender politics on you, because I'd not be very good at it, but that's what was on my mind. Also, in a broader context of violence (again minorities of any kind) I don't know if fighting violence with violence is the answer, but in many cases I fear we might be too far gone for anything else.

by Anneite Fernando

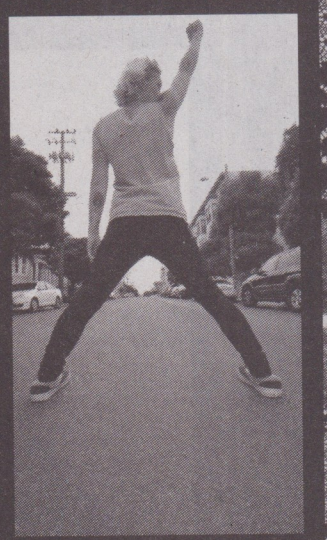
Shitworker of the Month:

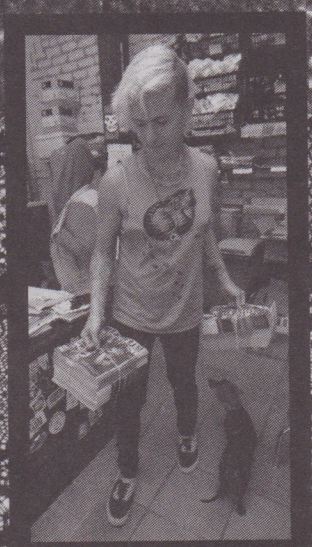
Alison Gaye

In this issue's Shitworker of the Month we give props to Alison "Baby" Gaye!



This sassy but tender brat came to the Bay Area on an extended gaycation back in January 2013 from New Orleans and has been helping out at *MRR* since February. In that short time she has put a lot of work into the magazine. Along with doing record and zine reviews, she is one of our newer mail punx, making sure all the stuff you submit to *MRR* gets brought to the compound and sorted appropriately. You might have met Alison at shows running the merch table for us, or read her fierce as fuck guest column. She is also one of the shitworkers helping us plan our upcoming Queer Issue!





Alison is an orphan but keeps her siblings Myles Donovan and Kiernan Dunn close. When not volunteering here you can find her hanging with her dog Bear, pulling shifts at Thrillhouse, listening to hardcore, screen printing (she was a member of the New Orleans Community Printshop), smashing bottles in alleyways, or just straight-up looking good in a leather jacket and inverted-cross dangly earrings! She was also the singer of Scissorgrind, a raucous queer punk band from New Orleans. This grrrl is busy!

Thanks Alison for all you do!
Stay Queer!
Stay Punk!

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NEWS

Maximum Rocknroll News compiled by Donny and Ari

FROM COROCRAN, STRIKE PARTICIPATION GROWS, PRISONERS REMAIN COMMITTED: "CDCR IS NOT GOING TO BREAK US."

By Prison Hunger Strike Solidarity, August 28, 2013

California prisoner hungers strike advocates and supporters continue their efforts to compel state decision makers to negotiate with hunger strikers as they endure their 52nd day without food. Meanwhile legal observers at Corcoran State Prison say that the 70 people are still on strike at that facility are facing harsh relation by prison officials including the denial of medical care—even for those coming off strike—and the confiscation of personal property. At Pelican Bay, the four main representatives of the Short Corridor Collective—the interracial group in that facility's Security Housing Unit (SHU) that initially encouraged their fellow prisoners to take up the peaceful protest—have been totally isolated in a single cell block in the prison's stand-alone Administrative Segregation Unit. Late last week 51 prisoners being held in the same area were summarily and forcibly removed to other prisons. Meanwhile the CDCR's own numbers show a steady uptick in strike participation over the past several days.

"They presently have us four main reps on 'G row' by ourselves for now. No telling how long we'll be staying here," Said Pelican Bay striker and Short Corridor representative Aurturo Castellanos in a statement yesterday. The outspoken Castellanos has borne the brunt of a viscious California Department of Corrections and Rehabilitation's (CDCR) smear campaign that has desperately attempted to vilify his participation in the massive protest as a "gang power play." Of the Department's attacks on the peaceful protest, Castellanos said, "They fail to see the writing on the wall... CDCR is going to change whether they like it or not. This only motivates us more."

Castellanos and his fellow Short Corridor Representatives have just issued the following statement: "Greetings. We begin this update on where things stand with our struggle to force an end to long-term solitary confinement and additional major reforms to the prison system with a shout-out of solidarity, love, and respect to all of our supporters and people of conscience worldwide.

As many are aware today marks the 51st day of our peaceful hunger strike. We continue to protest decades of solitary confinement; torture for the purposes of coercion. This is the third hunger strike in two years and yet nothing of real substance has changed for the majority of us. We are now at a critical stage, where each minute that passes is extremely taxing mentally and physically. Many of us participating since day one are suffering what may be irreversible damage, and are facing a very real possibility of death. It is a fact that a major cause of death during long fasts is heart attack. This may come at any moment for us... When it does, we're done for.

That said, you may all rest assured that our commitment to this worthy cause remains undaunted. The world is now a witness, as Gov. Brown and his appointee [California Department of Corrections and Rehabilitation Secretary] Beard demonstrate callous and deliberate indifference to the extreme forms of inexcusable suffering our loved ones and ourselves are subjected to in our fight for humane treatment of the prisoner class of human beings...

Gov. Brown's response to our peaceful action has not been silence, as so many presume—rather, it has been loud and clear via the propaganda and rhetoric being spewed by his mouth piece Dr. Beard [AKA Dr. Mengele]. The fascist police state prisoncrats have attempted to misdirect the attention and the growing condemnation of their human rights abuses. They have tried to disrupt public support by dredging up 20-40 year old histories that are for the most part portrayed in a false light. They have desperately tried to justify and further their diabolical agenda, and indeed expand the numbers of prisoners (and loved ones outside) being tortured—to the point of death, insanity, and false confessions. They have the audacity to claim our push for reform is a "gang power play," and that many prisoners have been "coerced into participation." This is another tactic aimed at misleading the public so as to maintain the status quo with impunity. They have tried to ignore the fact that our collective peaceful efforts, and our call to "end group hostilities," are contrary to their propaganda. CDCR's decades of human rights violations is the catalyst for thousands coming together and taking up this protest...

Another clear demonstration of where Brown, Beard, et al stand is their response to this peaceful action. They have directed their subordinates to subject participants, and non-participants alike, to systematic retaliation including, but not limited to: additional isolation and sensory deprivation via placement in the Administrative Segregation stand-alone building; withholding mail and visits; blasting cold air into SHU and Ad-Seg cells; confiscating property; fabricating rule violations and alleging gang activity; cell-extractions; threats and intimidation; and mass relocation. They have rescinded so-called privileges granted in 2011-2013. And they have cut the number of allowable books from 10 (which has been a right for 23 years), down to 5. The above are only a few examples.

We are calling on all people of conscience to make their opposition heard. We urge the people to demand that the powers that be end this abuse now. Today. Before it it is too late for some of us. On Friday August 16, CDCR transferred 51 people on hunger strike from this Ad-Seg Unit down south to a medical facility in preparation for force feeding. This is where we'll all be soon. Some of us are considering a challenge to such feeding. What's going on in this nation that it has come to such a point? The people have the power to change things now. Know this: Our spirit and resolve remain strong and we know we can count on you all! Together we are making it happen, not only for ourselves, but, more importantly, for the generations to come."

With the Utmost Solidarity, Love, and Respect—Onward in Struggle, Pelican Bay State Prison Short Corridor Collective.

Todd Ashker, C-58191, PBSP-SHU
Arturo Castellanos, C-17275, PBSP-SHU
Antonio Guillen, P-81948, PBSP-SHU
Sitawa Nantambu Jamaa (Dewberry), C-35671, PBSP-SH

MANNING SENTENCED TO 35 YEARS, DEFENSE MOVES FOR PRESIDENTIAL PARDON

By the Pvt. Manning Support Network

WikiLeaks whistle-blower Pfc. Chelsea Manning was sentenced to 35 years in prison, an outrage that flies in the face of America's essential ideals of accountability in government, and which seeks to instill a chilling effect on those who'd dare to expose the United States' illegality.

A heroic soldier of conscience, Manning witnessed war crimes, rampant corruption, and covert abuse while stationed in Baghdad in 2009-10, and exposed what she saw by releasing hundreds of thousands of classified military and diplomatic files to the transparency website WikiLeaks. She has been nominated for the Nobel Peace Prize three years in a row. Earlier this month, more than 100,000 signatures in support of her 2013 nomination were delivered to the Nobel committee in Norway. Military judge Col. Denise Lind's sentence is an outright injustice that we cannot accept.

"The only person prosecuted for the crimes and abuses uncovered in the WikiLeaks' releases is the person who exposed them," said Pentagon Papers whistle-blower Daniel Ellsberg. "That alone proves the injustice of one more day in prison for [Chelsea] Manning."

Manning can subtract more than three and a half years off of that sentence, for the time she has already served and the mere 112 days she was credited for enduring torture while detained at the Quantico Marine Brig. She will be eligible to reduce her sentence by 10% for good behavior.

The fight for Manning's freedom is far from over. Supporters and attorney David Coombs will demand Maj. Gen. Jeffrey Buchanan, Military of the District of Washington commander and Convening Authority of Manning's court martial, to reduce the sentence, which he has the legal authority to do. The Pvt. Manning Support Network will collect and deliver thousands of letters in support of Manning's clemency to Maj. Gen. Buchanan.

"By successfully funding [Chelsea]'s legal efforts, and by mobilizing worldwide support, we won an acquittal on "aiding the enemy,"" says Jeff Paterson, the Support Network's director. "We move forward today on every available front to win [her] freedom."

Mr. Coombs is applying for a Presidential Pardon, and the case will be brought to the Army Court of Criminal Appeals, to address several deprivations of Manning's due process rights. She was detained without trial for more than three years, in violation of her Constitutional right to a speedy trial. She was only awarded four months off of her sentence for the psychological torture she suffered while in solitary confinement for more than nine months at Quantico, which fails to hold the Marines accountable for that treatment. President Obama declared Manning guilty in April 2011, more than two years before her trial began, which constitutes unlawful command influence, in violation of the Uniform Code of Military Justice. Finally, Military Judge Col. Denise Lind allowed the prosecution to change its charge sheet at the 11th hour, after both the government and defense had questioned their witnesses and rested their cases.

CALIFORNIA JUDGE AUTHORIZES HUNGER STRIKE PRISONERS BE FORCE-FED

by Richard Vargas and Jake Dean, for World Socialist

A federal judge from the U.S. District Court in San Francisco has approved California prison officials' request to force-feed inmates who are taking part in a statewide hunger strike that began on July 8. Having attracted 30,000 inmates at its peak, the hunger strike is the largest in state history.

At the seventh week of the hunger strike, there are still as many 69 inmates who have refused all prison-issued meals since the start of the strike, which was called in response to the cruel and unusual punishment of holding suspected gang members in solitary confinement for indefinite periods of time. The California Department of Corrections and Rehabilitation (CDCR), which oversees California's vast prison system, has described the statewide protest against prison conditions as a "mass disturbance" in "[violation] of state law."

Dr. Steven Tharratt, director of medical services for the federal official tasked with overseeing all medical care in California's prison system, stated that force-feeding would only be employed against those inmates who are unconscious or near death, regardless of whether an inmate signed a "do not resuscitate" directive or not.

Attempting to make a distinction between California's force-feeding policy and that of Guantanamo Bay, Dr. Tharratt emphasized that it would most likely be done intravenously. "It's not really force-feeding at that point. It doesn't evoke images of Guantanamo Bay or anything like that. It's actually a totally different setting."

However, Joyce Hayhoe, a spokesperson for the California Correctional Health Care Services, has said that the CDCR would not rule out a scenario where inmates could be force-fed using feeding tubes inserted through their nasal passage, as was done at Guantanamo Bay.

Force-feeding, according to Rupert Colville, spokesman for the UN Office of the High Commissioner for Human Rights, is a violation of international law. "If it's perceived as torture or inhuman treatment--and it's the case, it's painful--then it's prohibited by international law."

In May, the Constitution Project also stated that the force-feeding of inmates that occurred at Guantanamo Bay could be considered torture. Dr. Gerald Thomson, one of the group's members, said, "The World Medical Association and international officials have clearly identified that process as cruel, inhuman and degrading treatment. And given the level of brutality it could extend to torture."

The American Medical Association and the United Nations condemnation of the force-feeding of inmates is based on the World Medical Association's 1975 Declaration of Tokyo. The document states that when a prisoner "refuses nourishment and is considered by the physician as capable of forming an unimpaired and rational judgement concerning the consequences of such a voluntary refusal of nourishment, he or she shall not be fed artificially."

It was later added to the document, in 1991, that force-feeding is "never ethically acceptable."

Whatever form the force-feeding measures may take, they are intended to discourage any resistance against deteriorating prison conditions and indefinite solitary confinement practices.

Last month, prison officials began segregating hunger strike leaders and lowering the temperatures in their cells in an attempt to break the strike. Similarly, the plans to begin force-feeding inmates are intended as punitive measures against inmates participating in the statewide hunger strike.

HONDURAN ARMY KILLS INDIGENOUS COPINH LEADER

by Real World Radio

On July 15, while the Lenca community of Rio Blanco, Honduras, marked 106 days of resistance to the building of the Agua Zarca hydroelectric dam, the Army indiscriminately shot at the demonstrators, killing one of the leaders of the resistance, Tomas Garcia, and seriously injuring his son.

Tomas was a Lenca indigenous leader who was part of his community's Indigenous and Auxiliary Council and also of the National Council of the Civic Council of Popular and Indigenous Organizations of Honduras (COPINH).

The Honduran activist was shot dead while he was walking with other community members to the project's facilities, owned by the Desarrollo Energético Sociedad Anónima (DESA) and Sinohydro companies. In the same incident, his son was seriously injured by a high-caliber bullet and is in the hospital with his life in danger, Berta Caceres, leader of COPINH, told Real World Radio.

Berta described the act as "a desperate and criminal reaction" by the companies that want to build a dam on the Gualcarque River, seriously affecting the communities living there. The Honduran Army supports the companies, said Berta, and they even pay for the transportation and maintenance of troops deployed by the Honduran government from the capital city of Tegucigalpa into Rio Blanco.

On the night of July 15, COPINH reported more military troops being deployed in Zacapa, Santa Barbara, and there were fears of new shootings against civilians during the wake of the murdered indigenous leader.

"The community is outraged. We are in great sorrow, also because we believe we have to continue our struggle," said Berta during a phone interview. "As the elections approach [in November], they want to teach COPINH a lesson," she explained, and said the community decided to continue occupying the access to the dam.

A few hours after the incidents, COPINH reported that since July 12, top executives of DESA travelled to meet with local hitmen, who are responsible for direct threats against several members of the indigenous council, including Tomas.

Before they started shooting at civilians, the military made no attempt to talk with the activists, said Berta.

The leader of COPINH was illegally arrested in May and submitted to a trial for purportedly having an illegal weapon, something that the court could not prove, and the case was finally dismissed.

The leader highlighted that, in the new cases of repression against residents of the community of Rio Blanco, they urgently need international solidarity to report the civic and military authorities and both companies for murder.

"We are aware that we are confronted with an impunity strategy in a context that seems to be worsening," said Berta. She said the communities' determination to defend their territory is strengthened in these situations of state and private violence.

In fact, the Gualcarque River is considered an essential part of the Lenca spirituality. The communities are confronting the business projects as a tribute to their culture's symbolic figure: Lempira.

"We continue fighting, we are not afraid, we will not be prey to fear, and we will continue this peaceful but strong battle for life," Berta concluded.

OBAMA SIGNS EXECUTIVE ORDER TO ALLOW SHUT DOWN OF ALL US COMMUNICATIONS

by Marilyn Daly, for The Examiner

RT reported that in a secretly unannounced move, President Barack Obama signed an executive order giving the Department of Homeland Security the ability to shut down all of the US' communications systems upon his request. Obama laid out a statement he titled "Assignment of National Security Emergency Preparedness Communications Function," no doubt a very confusing title. The reasoning behind his issuing of this executive order is that he feels the government may one day need to access all of the country's telephones, computers, cable communications, etc., in the name of national security.

"The federal government must have the ability to communicate at all times and under all circumstances to carry out its most critical and time-sensitive mission."

The American public should be concerned about what this "mission" could be. In a presidential election, one candidate's mission may not be the same as his opponents'. RT quotes the president as saying:

"Such communications must be possible under all circumstances to ensure national security, effectively manage emergencies and improve national security."

The fact that the US needs so much "national security" is puzzling, given the fact that Obama has declared himself leader of the front that has ended terrorism in the US. It seems like now, more than ever, the US is in peril, according to the State Department; but many US citizens are asking themselves, "From what?", or better yet, "From who?"

According to Obama, the items of confiscation, or shut down can include: wireline, wireless, satellite, cable, broadcasting, Internet and other key information systems. Never in US history has a president given himself the authority to shut down the entire nation and immobilize the citizenry.

The public has been alerted recently that DHS has been buying an excessive amount of weaponry and ammunitions, including hollow-point bullets. DHS has also been given authority to "supervise" some protests throughout the nation. Tea Party groups have had several organized and peaceful protests circled by DHS officers, leading many to believe that DHS has been given the authority to intimidate.

If you combine bullets with nationwide immobilizing of all communications, the power given unto the government is a power our founding fathers never foresaw, nor wished.

The FBI recently announced that they had already used drones on Americans for surveillance. This is just one step closer to American's journey towards a police state.

Update from July 9:

Public Intelligence has acquired copies of some security agreements between communications providers and different US government organizations. The agreements approve the ability to access data when legally requested.

According to Public Intelligence, the agreements require companies to maintain "what amounts to an 'internal corporate cell of American citizens with government clearances,' ensuring that 'when US government agencies seek access to the massive amounts of data flowing through their networks, the companies have systems in place to provide it securely.'"

GREEK COMMUNITY CREATES AN OFF-THE-GRID INTERNET

By Joe Kloc, for The Daily Dot

In an effort to buck the expensive rates of unreliable corporate telecom companies, a community in Athens, Greece, has created its own private Internet.

Built from a network of wireless rooftop antennas, the Athens Wireless Metropolitan Network (AWMN) now has more than 1,000 members. Data moves "through" the AWMN mesh up to 30 times faster than it does on the telecom-provided Internet.

According to Mother Jones, this off-the-grid community has become so popular in Athens and on nearby islands that it has developed its own Craigslist-esque classifieds service as well as blogs and an internal search engine.

"It's like a whole other Web," AWMN user Joseph Bonicioli told the magazine. "It's our network, but it's also a playground."

The AWMN began in 2002 in response to the poor Internet service provided by traditional telecommunications companies in Athens. However, the past few years have illustrated another use for these citizen-run meshes: preserving the democratic values of the Internet.

As the Internet has become a ubiquitous presence in day-to-day life, governments around the world have sought to control it. In 2011 for example, when former Egyptian president Hosni Mubarak found out that protesters were organizing on Facebook, he commanded the country's Internet service providers to shut down access, denying 17 million Egyptians access to the Web for days.

Later that year in the U.S., the city of San Francisco temporarily shut down cellphone service in its transit system to stop a protest. As Bonicioli told Mother Jones, "When you run your own network, nobody can shut it down."

These DIY meshes are also used to provide Internet in places major telecom companies can't—or won't—reach. For example, one was constructed last year in the Brooklyn neighborhood of Red Hook after Hurricane Sandy knocked out resident's access to the networks of major Internet service providers.

Similarly, Guifi, the largest mesh in the world, was built to address spotty Internet service in rural Spain. It has over 21,000 members. Meshes have taken on new relevance in the wake of former National Security Agency contractor Edward Snowden's leaks about the agency's massive Internet surveillance programs.

It is estimated (albeit roughly) that the NSA touches as much as half of the world's Internet communications each day. The agency gains access to much of this information through partnerships with telecom companies that allow the agency to install splitters on their fibre optic Internet cables. Privately run meshes would deny the NSA—and other government intelligence agencies around the world—this access point to Internet data.

As the New America Foundation's Sascha Meinrath told Mother Jones, "We're making infrastructure for anyone who wants to control their own network."

FUKUSHIMA RADIATION COULD REACH US COAST IN FIVE YEARS

By Nadya Anscombe, for Enviromental Research News

Radioactive water from the Fukushima nuclear reactors in Japan could reach the US West Coast in the next 5–6 years, doubling the radioactivity of US coastal waters, according to simulations carried out by German oceanographers.

Claus Böning, Erik Behrens and colleagues from the Helmholtz Centre for Ocean Research in Kiel used global ocean circulation models to simulate the movement of a tracer which was continuously injected into Japanese coastal waters over several weeks. They then modelled its spreading and dilution in the Pacific Ocean for 10 years.

"We were of course not surprised that there is a mixing effect, but we were surprised at how quickly the tracer spread," Claus Böning, co-author of the study, told environmentalresearchweb. "Within one year it will have spread over the entire western half of the North Pacific and in five years we predict it will reach the US West Coast."

However, Böning points out that, due to considerable mixing and dilution, the level of radioactivity reaching the US will be much lower than that released by the Fukushima plant. "The levels of radiation that hit the US coast will be small relative to the levels released by Fukushima," he said. "But we cannot estimate accurately what those levels will be because we do not know for certain what was released by Fukushima."

Tentatively assuming a value of 10 petabecquerel (PBq) for the net 137Caesium (Cs) input during the first weeks after the Fukushima incident, the simulation suggests a rapid dilution of peak radioactivity values to about 10 Bq/m^3 during the first 2 years, followed by a gradual decline to 1–2 Bq/m^3 over the nex t 4–7 years. The total peak radioactivity levels would then be about twice the pre-Fukushima values. "While this may sound alarming, these levels are still lower than those permitted for drinking water," said Böning.

The team found that using models with different resolutions to simulate eddy fields gave different results. "This shows that high-resolution models are needed," said Böning. "We also did not model biological processes which might lead to accumulation of 137Cs in areas of high biological productivity, and potentially affect vertical tracer distributions due to adherence to sinking particles."

The researchers published their work in Environmental Research Letters (ERL).

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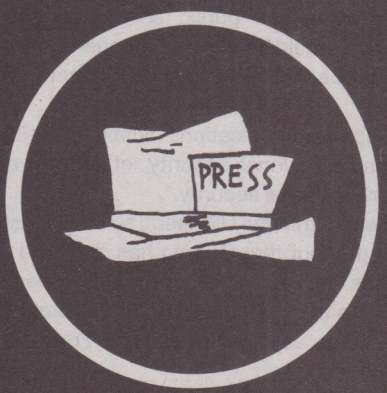
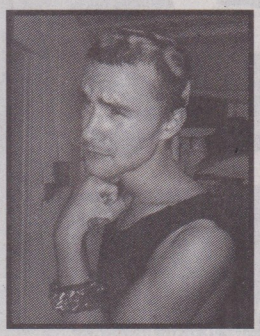


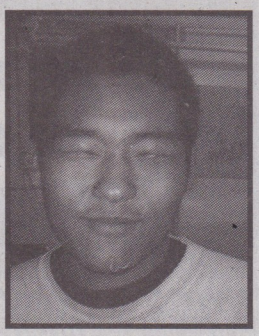
MRR asks you!

WHAT'S THE SCOOP?

This month's question was "What punk bands from the last five years do you think will hold up for the next punks?" Asked at Warcry and Anasazi shows in Seattle and Olympia. By Rachel and Ethan.



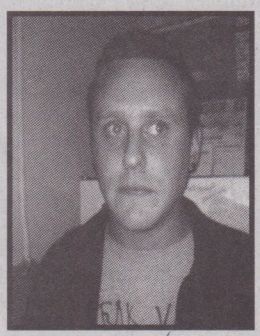
Chad, Seattle, WA
Definitely Nudes and Freak Vibe but most importantly... Grimace. On the real though, Hank Wood and the Hammerheads and Health Problems.



Joe, Olympia, WA
Outlook.
I love you James.

David, Olympia, WA
Total Control and
Sex Vid.

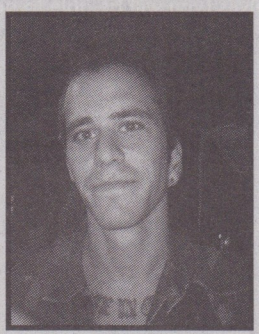
Adam, Olympia, WA
No comment.
(not the band)



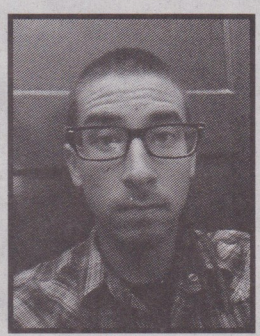
Tyler, Seattle, WA
If Gag plays their cards right, county fairs happen every year.

Che, Seattle, WA
Shark Pants from Tucson. They're just maximum shredders. They stopped playing when I was eighteen but I still listen to them all the time. They weren't playing to a fad or something that was popular at that moment.

Nikki, Burbank, CA
My kids are gonna be some fucked up shit, so I really gotta let this one set in... Umm...



Robert, Bremerton, WA
Insubordinate from Olympia, HIV and Sunset Riders. Three of my favorite local, angry, real punk bands.



Chad, Oakland, CA
I can think of plenty of bands from the last eight to ten years that will hold up, but none in the last five. While I feel that now is a great time for intense live acts and good records, replay value leaves something to be desired.

Tyler, Portland, OR
Suicide Silence.
RIP Mitch.

SCENE REPORT FROM BRNO, CZECH REPUBLIC

Brno is the second largest in the Czech Republic (with almost 400,000 inhabitants), located in the South-Eastern part of the country, 200 km east from Prague, 140 km north from Vienna and 130 km west from Bratislava. It has a rich punk history dating back to late '80s, but I am here to talk about present and future, not about the past. This is my third scene report from the city I live in for Maximum Rocknroll within last ten years. Feel free to check out the scene reports from issues #247 (Dec. 2003) and #328 (Oct. 2010) for historical bullshit. Words by Filip, photos provided by Filip, Beno and Pavla (thanks!)

BANDS

Brno Stale V Plamenech ("Brno Still in Flames") is the name of a compilation LP, which was released back in December 2012, a cooperation between twelve labels and fourteen bands, coming either from Brno or from nearby villages/towns. It has a thick, 70-page booklet with band interviews, band and label pages and a couple of local scene reports in English. The press run is 600 copies. Some of you may remember the previous Brno compilation LP, which came out back in 2008, that had twelve bands and was called Spalte Brno Na Prach ("Burn Brno to Ashes"). Some bands took part in both compilations, but most of the bands on "Volume 2" are new. Here comes the list:

FESTA DESPERATO split up in summer 2012 for good after almost ten years of (in)activity. They managed to visit the studio to record for the compilation and for a farewell full EP, which will be called Alergie ("Alergy") and released in summer 2013 by the band members themselves (you will be able to get a copy from their labels Miruus Levyt and Gasmask). The recording was done in "an emergency last minute line-up," with a guest drummer from S.U.MO., and without the singer, so the other members had to share the vocals. If you have never heard about FESTA DESPERATO, then I should just mention that they were one of the best raw punk bands in this part of the world, playing killer mix of something like Portland (think ATROCIOUS MADNESS, MASKONTROLL), Swedish (they did a killer BOMBANFALL cover on their LP) and Japanese noisy D-beat/raw punk. While waiting for the final EP to see the light of day, you may check out their Psi Vatikánu ("Dogs of Vatican") LP from 2011 on Insane Society Records. Ex-members are in BRÜNNER TODESMARCH, RISPOSTA, EVIDENCE SMRTI and Vienna exile.

The **INTRUDERSS** played their farewell show at the Killed by Brno Vol. 10 Fest back in December 2012, at which the compilation was officially released. They played a cool mix of riotous street punk and crust punk, ex-members are in BRÜNNER TODESMARSCH, in EVIDENCE SMRTI and V DOBE MORU.

BOY is new band playing their debut show in early 2013. They have a three-song EP out, called I'm Weird, and should record for an LP soon. They play quite catchy punk rock in the vein of late '70s/early '80s UK punk bands with a stage show inspired probably by the MISFITS, TURBO NEGRO or the Clockwork Orange film. Martino (MAD PIGS, Voltage) sings here.

BOMBATÖLCSÉR play grinding crust, sometimes compared to DISRUPT, ROT or AGATHOCLES, sounding quite raw and brutal. They recorded a demo tape in 2012, which was recently put out on vinyl EP

named Noise Demo 2012 by Ultima Ratio. It looks quite cool—comes in a LP jacket, with crazy G.I.S.M.-like artwork, posters, stickers, OBI strip etc. A split EP with JACK from Hungary is in the works.

MACGYVER released their debut LP called Panthalassa in December 2012 on PHR Records, after over a decade of activity. Hard-driving, melodic Eastern European punk rock with strong vocals and choruses; definitely make sure to check them out, if you like, for example, POST REGIMENT, JUGGLING JUGULARS, P.A.I.N. etc. the last song on the LP is an acoustic cover of their previous (mid to end '90s) band PAZI SNAJPER. Only 250 were pressed, so hurry up...

TUMMO did a full LP in 2011 on Dead Heroes Records (the singer's label) and have the new split LP with TOMORROWS HELL (ex-MASSGENOCIDE PROCESS) out right now, released in cooperation with more labels. They play heavy and down-tuned sludge/hardcore/metal with a massive sound and they are one of the best bands of this genre over here for sure.

V DOBE MORU did a demo CD-R called Prvni Morova Rana ("The First Attack of Plague") in 2011 and toured Europe with RISPOSTA two years ago. They used to play some fast-as-fuck fast HC, but now they switched to something like ultra-fast death/grind with inhuman vocals. Maybe ROTTEN SOUND and similar bands could be a reference?

6MAS released the Rape the Earth debut LP back in 2010 in cooperation with many labels. I am not sure about their future plans, but they still play gigs actively, not only in the Czech Rep., but recently also in Germany and the Netherlands. 6MAS play devastating crust/grind, a bit like newer E.N.T. with cool stage antics by the singer.

RISPOSTA released a split EP with DEFY from Brazil (2010, Miruus Levyt label) and a split LP with ROXOR from Slovakia (2011, cooperation) and in 2012 recorded for split LP with KUTYA HARAP, which should be released on PHR Records, hopefully soon. Half of the members left the band in May 2013, but they should continue with a new line-up. They have ten years of activity behind them and for sure they are one of the best crust-core bands in the Czech Rep. No emo-crust symphonies here, just brutal old-school crust annihilation!

MIDNATT DÖD from Znojmo-city did a demo CD-R called Vecirek v hrobe ("Party in a Grave") in 2011 and I have heard something about a planned split EP with LIFE POSSESSION. MIDNATT DÖD is inspired by Swedish crust/raw punk, which is totally obvious just from the cover songs they play (MOB 47, ANTI-CIMEX, DISARM, ASOCIAL...). Ex-MRTVA BUDOUCNOUST drummer plays bass here.

MORSA has probably more ex-members than any other local band (ex-AGE OF DEATH, PRIPYAT, FESTA DESPERATO, REAKCE NA ZMENU etc.), they released debut CD-R demo in 2012 and play furious mix of fastcore and death metal with vocals similar to SACRILEGE.

MAD PIGS toured Japan (for the second time) in 2011 and Finland in early 2012, they also recorded for a couple of compilations, including the Punk-Aid Aceh Calling, benefiting the oppressed Indonesian punx. Their debut LP W.W.B.L.O. was released in 2010 on Voltage Records. After more than ten years of activity it seems that this rampaging street punk band will take a break, starting with autumn 2013; hopefully they will find some energy/interest to continue in the future.

S.U.MO. did a demo CD-R in 2012 and split up in mid-2013 as far as I know. Live they played unstoppable menacing raw punk, the studio recordings are cool, but sadly don't match the ferocity of their gigs. Their maniac drummer is now in BRÜNNER TODESMARSCH.

SEE YOU IN HELL toured the US in 2011 and will return in Nov/Dec 2013, but only to the West Coast (preliminary dates are: Nov. 29 Portland, Nov. 30 Arcata, Dec. 1 Sacramento, Dec. 2 Concord, Dec. 3 Bakersfield, Dec. 4 Las Vegas, Dec. 5 Phoenix, Dec. 6 Los Angeles, Dec. 7 San Francisco; after the Concord gig the tour should continue with LOTUS FUCKER). After split EPs with CROW, SYSTEMATIC DEATH and CONTRAST ATTITUDE the third LP called Jed ("Poison") was released in the fall of 2012 in cooperation with Insane Society and Voltage Records. A tape version is out now in Russia on No Bread Records and a US press of the LP should be out on SPHC (the label by Dan of LOTUS FUCKER) right in time for the tour. We play raw and furious hardcore/punk influenced by Japanese hardcore.

Obviously there are more bands from Brno and the area around us, which are not on the record for various reasons, so here are some more names:

EVIDENCE SMRTI, who released two great LPs on Insane Society Records (Demo 2008 LP in 2010 and a self-titled LP in 2011), are back together after almost a two-year-long hiatus. They have a new line-up with two young members of MACHINARIUM, but I haven't seen them yet live. From what I have heard, they continue in their original style of killer stenchcore/crust with brutal "old school thrash-style" vocals. They were for sure one of the best bands around and it's great to see them back (ex or current members of FESTA DESPERATO, MRTVA BUDOUCNOST, RISPOSTA, the INTRUDERSS, BRÜNNER TODESMARSCH etc. in the line-up!).

BRÜNNER TODESMARSCH is a brand-new band with ex-members of many already mentioned bands. They just released a debut CD-R demo with six songs in seven minutes including a TAMPERE SS cover. Also their gigs don't last for more than ten minutes. If you like old Finnish hardcore, ATROCIOUS MADNESS or GLOOM, you will like this band. By the way, the name (in German) refers to the forcible expatriation of 20,000 German citizens out of the city, behind the nearby Austrian borders, back in May 1945, few days after WWII ended.

ALIUSTERRA is another totally new band (both them and B.T. played their debut shows in the spring of 2013) coming from Brno. No crust/grind/raw punk this time, but catchy anarcho/peace punk instead. ALIUSTERRA also sounds like some of the bands coming from the Roznov pod Radhostem/Vrah Club region here in Czech (TELEFON, AD CALENDAS GRAECAS , USKTNI, INNOXIA CORPORA etc.). Their debut demo was recorded just one week ago and sounds great, check out their bandcamp!

STRIDOR is the third totally new band and certainly the one musically most out of control, since they are obviously total beginners at their instruments. Chaotic and furious hardcore including a MINOR THREAT cover (but it's hard to recognize it, ha ha) with pro-straightedge/vegan lyrics, they sound like LÄRM or NEOS, although I somewhat doubt that they have ever heard of them. No releases so far, only a couple of gigs, mostly benefit shows or illegal ones outside the usual club circuit.

ZEMEZLUC, the Czech punk scene veterans, released a great double LP called Hledaní ("Searching") on PHR Records in 2011 and celebrated their 25th birthday at the same time. Since early 2012, they play with new line-up, including the guitar player from VZOR 60 (who was active in 1988-1989!) and drummer from MY DEAD CAT. I just saw them recently live, the gig took place on a steamboat (!) and they were excellent, playing a couple of new songs, so I suppose they will record for a new EP or something like this soon (their discography is huge and totally consistent!). If you have never heard them, then I totally suggest you check them out now, they play hard-driving "Eastern European" punk as fuck with catchy choruses.

INSANIA is another long-existing band, which started around the same time as ZEMEZLUC (and used to share the drummer back then). They were also called SKIMMED for a few years (1989-1992) and self-released one of the very first DIY hardcore vinyls in the Czech Rep. back then. The last INSANIA's LP called Kult Hyeny ("The Cult of the Hyena") is from 2010 and sounds like a heavy crossover of nu-metal, VOIVOD and DEAD KENNEDYS—don't get scared, actually it sounds quite cool and original! New LP should be out soon.

DISFUNKCE MYSLI share half of the members with above mentioned MIDNATT DÖD and they also play a very similar style, total raw punk in the vein of old Swedish bands (they cover MOB 47 and DISCHARGE too). Their debut demo tape was out in 2011 and a new CD out in 2013.

SKODA 120 recently celebrated fifteen years of existence with the release of their debut vinyl LP called Samorost, in cooperation with many labels. They play fast as fuck grind/hardcore with dual shouted vocals and quite original lyrics.

MY DEAD CAT is another band playing for a long-ass time, releasing a debut LP called Short-cut to Hell (self-released) just recently. They play something like post-punk/indie rock with keyboards and are quite popular locally.

RESURGO were semi-active since circa 2008, with constant member changes (coming from PRIPYAT, KORUBO, the INTRUDERSS, FESTA DESPERATO, S.U.MO. etc.), sadly right at the time of preparing for both Brno LP compilations they were never around. In 2012 they recorded their debut (and farewell at the same time) CD, playing raw punk with some emo-crust parts. They split up for good in 2013.

BRICANYL TURBUHALER are punk veterans with almost fifteen years of existence, they used to play typical Czech alcopunk in the vein of the EXPLOITED, but recently turned in a more crust direction, also covering DISRUPT on their latest CD called Songs From Blue-China.

MACHINARIUM and **ALKALMATLANKODIK** are two young crust bands from villages near Brno, no recordings out yet as far as I know. Stay tuned though!

LABELS

I will list just records which are already out. For sure there are always many plans, but I prefer not to talk about them, as plans are just plans and don't always transform into reality, ha ha... And yes, you should ask about trades since most of Czech labels in general are usually into it.

PHR RECORDS: RAPSÖD Pochoden LP, ZEMEZLUC Hledani double LP, V/A Brno Stale V Plamenech LP, CHAOS UK self-titled LP, F.U.K. New Wave of British Punk Rock LP, Ian Glasper's book The Day the Country Died in Czech, MACGYVER Panthalassa LP, SKODA 120 Samorost LP, KOMATOZ Within the Law LP, USTKNI Protijed/Oci Selem LP.

VOLTAGE RECORDS: EVACUATE 2012 LP, SEE YOU IN HELL Jed LP, DCOI When History Repeats LP, DISARM Dömd and Regerings Stödda Mord EPs, BOY I'm Weird EP, V/A Brno Stale V Plamenech LP.

MIRUUS LEVYT: ROXOR/RISPOSTA split LP, DEFY/TERROR REVOLUCIONARIO split EP, DISTRESS/FATUM split EP, MASS GENOCIDE PROCESS Poetry of the Damned LP, BRÜNNER TODESMARSCH demo CD-R.

GASMASK RECORDS: P.R.OB.L.E.M.S. I Hate TV EP, F.U.K. Bad Drug Competention EP, TOTAL WAR 8 Track Demo EP, V/A Brno Stale V Plamenech LP, KRÜGER/LOS REZIOS split EP, FEAR OF EXTINCTION/MAKABERT FYND split EP.

ULTIMA RATIO: BOMBATÖLCSÉR Noise Demo 2012 EP, BETON/SKELETON split EP.

DEAD HEROES RECORDS: The AFTERNOON GENTLEMEN Power Joogle Pogger Violence 10", TOMORROWS HELL/TUMMO split LP, the SHINNING debut LP, D.F.C./WAKING THE DEAD split EP, V/A Brno Stale V Plamenech LP, V/A Communal Grave 10" and zine.

HLUBOKA ORBA RECORDS: MAKABERT FYND/FEAR OF EXTINCTION split EP, RAPSÖD/PRŮMYSLOVÁ SMRT split EP, KRÜGER EP, KRAOST EP.

GIG COLLECTIVES/ PLACES TO PLAY

If you plan to visit Brno (or the Czech Republic in general) and want to witness some live hardcore/punk action, make sure to check out www.czechcore.cz website for the most convenient info about gigs (also www.periferia.cz is a good source of information). You can also use www.czechcore.cz, if you are looking for an organizer for a gig of your band, it's possible to post your requests for potential organizers there.

Currently there are many gig collectives or individuals bookings gigs in this city and around, so sometimes there are 2-3 gigs per week. Some of the most active gig organizers are:

LOSER CREW, who was active for more than ten years and split up peacefully into two new collectives in early 2012. One is called **STORM IN THE TEMPLE** and has mostly people from TUMMO and friends. They have booked gigs for bands like HEARTLESS, CROSS STITCHED EYES, WORLD/INFERNO FRIENDSHIP SOCIETY, WASTED or SOKEA PISTE so far, and are actively involved in Protestfest as well. **THE SHULLINS** is the second half of Loser Crew and currently consists of Jirza (from czechcore.cz) and members of MY DEAD CAT. They have booked gigs for the CRUSADES, TERRIBLE FEELINGS, SPECTRES and NO PROBLEM recently.

FRIDAY NIGHT KIDS (Martino from MAD PIGS/BOY/Voltage Records) have booked shows in the last one-two years for DCOI, DESTRUCT, the BOYS, SWINGING UTTERS, D-CLONE, LOTUS FUCKER, BROKEN BONES and UK SUBS. They may stop their activities now, along with the Voltage shop.

PHR LABEL did recently gigs for ANTISECT, OI POLLOI, WARHEAD, FUK and this great above-mentioned steamboat gig!

UNITED CRUSTIES (all SEE YOU IN HELL members) recently booked MUNDO MUERTO, DEMOKHRATIA, DOOM, APPÄRATUS, BLACK HOLE OF CALCUTTA, MAKABERT FYND and two annual fests called Hardcore Punk Against Consumerism and Commercialism, and Killed by Brno.

APOCALYPSE PUNK (drummer from ALIUSTERRA) booked gigs for ABSURDO and FRACASO.

MIRUUS LEVYT booked recent DEFY, TERROR REVOLUCIONARIO and MAILMANLOPPU, ARMLESS CHILDREN gigs.

Other active collectives are **DASGÜNTHER CREW** (people from STRIDOR/Pelech Infoshop, most of gigs are benefits for Pelech), Noise Mafia (people from 6MAS, mostly noise/grind/fastcore gigs are organized) and Rapsöd Kids (singer from Jihlava-city thrashers RAPSÖD living in Brno exile and booking gigs here).

VENUES

Most of Brno hardcore/punk gigs take the place in one of these three places:

VEGALITÉ (address: Slovakova street Nr. 10, near the city centre)—punk rocker-operated vegan/vegetarian restaurant, open six days a week and hosting several hardcore/punk shows every month in space for about 60-80 people. Also, this is probably the best place to find out about other gigs or political activities. Check out their website for the actual program.

YACHT CLUB is the notorious and almost legendary place hosting gigs for over ten years already. Located in the northern suburb/University campus (address: Kolejni street Nr. 5) and still open, though there are less hardcore/punk gigs than before. Maybe the main reason is that the city-hall cut out the bus-line which used to stop directly in front of the club (now you have to walk around 0,5 km to the nearest tram station) and also maybe because people are recently more spoiled and lazy to go there, as the club is really outside the city centre. At weekend gigs there is still usually a decent crowd of 80-150 people. Weekday gigs are not organized here anymore, unless it's some really popular band (DOOM for example). Great PA and friendly staff still make this club one of the best places to play in the Czech Rep.!

BORO CLUB hosts more experimental/industrial/noise/postrock etc. gigs, but some hardcore/punk gigs as well. You can find it in a dusty, moldy cellar near the main train station (address: Krenova street Nr. 75). There is usually a semi-decent crowd on weekday gigs of 40-50 people and some more on Friday/Saturday gigs.

You should consider the sad fact that the '90s or early 2000s (excitement, tons of energy, passion for punk) are mostly over and people are more spoiled. Most of them don't read MRR regularly (in fact I can safely say that no more than 20 people read MRR in the whole Czech Rep.). Also the times of so many great US and other foreign bands releasing their records on super-active labels with good distribution (like Prank, Havoc, Hardcore Holocaust, Six Weeks etc.) are also over, which means that a band, which can be super popular/hyped/"cult" in the US now, can be virtually unknown over here. Also, when you email asking for help with your band's gig over here, maybe you should consider helping bands from Brno (or the Czech Rep. and Eastern Europe in general) with gigs in your area.

Many of the bands mentioned in this report are not directly from Brno, but from villages/small towns located usually 20-40 km south from the city (which is great, since there is a steady influx of young blood into the local punk scene—outside the big city there is not much to do than drink, smoke weed and play crust!), so there are also gigs organized in their local culture halls and pubs. Usually only on weekends and only Czech bands play, but if you are lucky enough to play there, it can be quite an interesting culture shock for you! Great attendance (not only punks), high alcohol kids and illegal substances abuse, usually super-wild crowds and also great hospitality!

Disnötice Punx (RISPOSTA and friends) book gigs already for ten years in their Prisnotice village in the small cellar of the local Kulturák culture house, usually twice in a year, when somebody has a birthday (=party!). From foreign bands they did, for example, gigs for SOKEA PISTE or BESTHÖVEN recently.

The drummer from S.U.MO./BRÜNNER TODESMARSCH book gigs in Oslavany (in a castle from 13th century!) and Moravsky Krumlov towns, as well as a summer open air fest.

The singer of V DOBE MORU organizes Animal Rescue Fest in Hrusovany every year benefiting the local dog shelter.

Members of MIDNATT DÖD/DISFUNKCE MYSLI book gigs regularly in their Znojmo-city in long-standing Gogo Club.

Somebody from BRICANYL TURBUHALER also organizes gigs in U Krtka underground club in Zidlochovice village.

ZINES

It seems that Brno still defies the fucked up trend of zine-extinction! Not only the older zines are still around, but there are some new titles out as well. Most of them are written in Czech, so they are probably of no use to you, but if you are interested in some international communication (this was part of MRR's original purpose, right?), want to check out the photos/layout at least, or send your shit for review, then maybe this info will be of some use to you.

Smrt is the zine published by Miruus (ex-FESTA DESPERATO, Miruus Levyt, BRÜNNER TODESMARSCH) latest issue #6 just came out recently; looks a bit like the great Warning zine out of Portland, with tons of protest raw punk and crust inside from all parts of the world, plus pro-vegan propaganda, top quality writing style as well.

Hluboka Orba is published by me since 1993, issue #30 is in the works (probably out in early 2014), interviews, tour reports, reviews, politics... 200 pages thick and a print run of 800 copies, DIY hardcore/punk, plus radical politics strictly.

Hlasatel early '90s zine of PHR label boss Pavel, resurrected two years ago. Tons of pages, book format, professional layout and offset print (same as Smrt and Hluboka Orba), lots of Czech and foreign punk rock inside, new issue out soon with a flexi!

Drunk Nach Osten is (was?) published by Paaya from FESTA DESPERATO, three issues out totally dedicated to Eastern European punk—great passionate writings about often overlooked scenes of ex-Yugoslavia, Romania, Moldavia, Greece etc.. Comes in a Czech and English version, you can download them in PDF format from www.dno.maskcontrol.com. I am not sure if there will be new issue since Paaya recently moved from the wild East Bloc of Brno-city to the safe and family-friendly capital of Austria (Vienna).

Spalena Ramena ("Sun-burned Shoulders") zine is in English too. Erik, the Hungarian expatriate living in Brno and playing drums in MORSA/BOMBATÖLCSÉR, put out two issues so far, new one in the works.

Disfrosten is a new zine published by MIDNATT DÖD/DISFUNKCE MYSLI members, three issues out, nothing but crust and raw punk—interviews, gigs reviews, vegan recipes etc. Comes with CD-R compilations with mostly lesser-known Czech bands.

Two more new zines are Elens (one issue out, mix of comix, DIY punk and politics) and Malström (two issues out, lots of gig and record reviews, interviews, animal rights stuff etc.).

PLACES TO VISIT

The only Brno hardcore/punk record shop, Voltage Records, moved to a new location back in the summer of 2012 and now is closing for good. I am not sure about the label, but maybe the on-line distro will go on. The Brno punk scene may look quite vibrant, but the interest in buying records (and clothing, zines etc.) from there was not so big—either people just download stuff from the net for free, or they buy records at gigs, or they don't like its far-from-the-city-centre location, or they just don't care at all. Too bad, as the shop stored some pretty good stuff and definitely did deserved more support. There is new record shop with vinyl only (new and second hand), which sells also some hardcore/punk stuff, but the prices are quite high. You can find it at Josefska street Nr. 10.

For places to eat I definitely recommend the above-mentioned Vegalité Restaurant. Also on the same street you can find the longest lasting (and cheapest) Brno's vegetarian restaurant/shop called Oáza and just round the corner at Veveri street Nr. 34 you can find an oriental vegetarian restaurant called Kupé (www.kupeorient.cz). Another restaurant called Rebio has a couple of branches all around Brno, find them out at www.rebio.cz. Speaking about meat-free diet, Veganfest is an annual event taking place for a whole month (in 2012 February, in 2013 March) with workshops, lectures, collective dinners, films etc. It's a totally grassroots event without sponsors, co-organized by various local animal rights and political groups and vegetarian/vegan restaurants with the aim of promoting a vegan diet and ethical treatment of animals. You can find more info about it at www.veganfest.cz. Other than that, you can always check out many of the Vietnamese/Chinese fast foods for fried tofu with rice or noodles or for vegetarian sushi.

This city from the 13th century has much to offer curious tourists; for details consult your tourist guide. I would just totally recommend the newly-opened (since 2012) Ossuary of St. James' Church. It's an underground cemetery by St. James' Church in the Jakubske square, established as early as the 13th century. Inside you will find just hundreds and hundreds of bones and skulls artistically arranged in a way that will make every crusty go nuts! Maybe it's not as cool as the world famous Sedlec Ossuary near Kutna Hora (near Prague), but pretty close in my opinion. By the way, bring your student card (or something that looks like one) and demand a student discount, you will get it. If you are too scared to check out bones of dead people, then for sure check out Spilberk Castle, Old Townhall, traditional vegetable markets at Zelny Trh (Zelny Square) and Petrov (St. Peters Church), or some local functionalist era architecture like Villa Tugendhat. I personally enjoy random walks through non-gentrified streets and urban areas around the main train station (South-Eastern direction), lined with closed-down factories, old decaying houses from the early 20th century and filled up with an old industrial city's decay.

POLITICS

Pelech (www.pelech.info) is an infoshop/free space organizing film screenings, discussions and lectures on animal rights, anarchist politics, radical ecology, guerilla gardening and other issues. There are also bike repair, silk-screening and free software workshops, communal vegan dinners etc. Their current address (Capkova street Nr. 48) can be no longer valid since they plan to move to new space, check out their website for actual info.

Food Not Bombs (www.foodnotbombs.cz) is still very active serving food to homeless and socially excluded people every Saturday in the city centre. You can also meet them at some hardcore/punk gigs where they sell vegan goods to fund their activities.

The cultural/political/activist event Protestfest is still going on; in fact this year it had its ten year anniversary. It took place in May and this year's main issues were social exclusion and barriers in general. There was a march from the city centre attended by more or less 600 people, which ended up in a park with all-night programs, with lectures and discussions (history of squatting in Czech, pre-WWII Czech fascist movement etc.), info-stalls, lots of vegan food and alcohol, couple of sound systems and two live stages. The big one had, for example, INSANIA and TRIGGER EFFECT from Canada, the small one in a boy scouts' tent had ALIUSTERRA, SEE YOU IN HELL and MY DEAD CAT playing. There were maybe 2,000 people at this all-night party! The following week was full of discussions and lectures on issues like xenophobia in Czech society, or history of the autonomous movement in the Czech Rep., there was also a critical mass bike ride and illegal generator gig under the highway bridge (which was great fun, with no cop interference, about 50-60 people, Food Not Bombs food and music provided by MORSA and STRIDOR). Currently there are some discussions about the future of Protestfest, which was originally supposed to be an event/street party, inspiring new people into taking part in the local anarchist/autonomous/ecological activities, but later turned into something like an all-night party with no or very little political aspect for many of the participants. Also during the very first years, this event received lots of hassles from cops and City Hall, while now it passes with almost any interest from them or from the public in general. Maybe next year it will take a more radical turn, we will see.

There are couple of ecological NGOs in this city, sadly with almost no relation to the hardcore/punk scene. There is also frequent (twice a year) critical mass/protest bike ride, but only 200-300 people attend it and it fails in its attempts to persuade the city to be more bike-friendly. So far, new bike lanes are usually built only in the suburbs for recreational purposes, but not in the city centre, where the traffic is sometimes dangerous. Find out more about it at www.brnonakole.cz.

Two years ago, on May 1st, 2011, there was an antifascist blockade of City Hall's approved neo-Nazi march through the local Roma district. Almost 2,000 people took part in the blockade, ranging from punks and anarchists to students, teachers, pensioners and especially local Roma people. The legal route of the Nazi march had to be changed and in general it was no success for them at all. Looking back it was a great victory for antifascists, especially if you keep in mind the general racist mentality of most Czech people, and sadly also the current wave of racist demonstrations (or even attempts at pogroms) against Roma all around the Czech Rep.

OK, that's it, hopefully this report gave you something interesting, or maybe even inspiring, to read. Thanks a lot to MRR for printing this and for still being here! You can contact me at orba@seznam.cz if you need more info, or also for any info concerning SEE YOU IN HELL, United Crusties, Hluboka Orba zine/label.

CONTACTS

FESTA DESPERATO: c/o Miruus Levyt/Gasmask/Drunk Nach Osten
THE INTRUDERSS: www.bandzone.cz/intruderss
BOY: www.boy-punk.com
BOMBATÖLCSÉR: www.bandzone.cz/bombatolcser
MACGYVER: www.macgyverpunk.com
TUMMO: www.tummo.bandcamp.com
V DOBE MORU: www.bandzone.cz/detiempopeste
6MAS/NOISE MAFIA: www.bandzone.cz/6mas
RISPOSTA/DISNÖTICE PUNX: www.bandzone.cz/risposta
MIDNATT DÖD/DISFROSTEN ZINE: www.bandzone.cz/midnattdod
MORSA/SPALENA RAMENA ZINE: www.bandzone.cz/morsa
MAD PIGS: www.bandzone.cz/madpigsofficial
S.U.MO.: www.bandzone.cz/sumo
SEE YOU IN HELL/UNITED CRUSTIES: www.seeyouinhell.cz
EVIDENCE SMRTI: www.bandzone.cz/evidencesmrti
BRÜNNER TODESMARSCH: www.bandzone.cz/brunnertodesmarsch
ALIUSTERRA/APOCALYPSE PUNK: www.aliusterra.bandcamp.com
ZEMEZLUC: www.zemezluc.net
INSANIA: www.insania.cz
DISFUNKCE MYSLI: www.bandzone.cz/disfunkcemysli
SKODA 120: www.bandzone.cz/skoda120
MY DEAD CAT: www.bandzone.cz/mydeadcat
RESURGO: www.bandzone.cz/resurgo
BRICANYL TURBUHALER: www.bandzone.cz/bricanylturbuhaler
MACHINARIUM: www.bandzone.cz/machinarium
PHR RECORDS/HLASATEL ZINE: www.phr.cz
VOLTAGE RECORDS AND SHOP/FRIDAY NIGHT KIDS: www.voltage-shop.com
MIRUUS LEVYT/SMRT ZINE: www.miruuslevyt.cz
GASMASK RECORDS: www.maskcontrol.com
ULTIMA RATIO: ultima.ratio@seznam.cz
DEAD HEROES: www.deadheroeslabel.blogspot.co.uk
STORM IN THE TEMPLE: www.storminthetemple.blogspot.cz
THE SHULLINS: www.theshullins.blogspot.cz
DAS GÜNTHER CREW/STRIDOR: www.dasgunther.tumblr.com
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BRING YOUR
SUBSCRIPTION
BACK FROM
THE
DEAD
MAXIMUM
ROCKNROLL
1982
TO

VIOLENT PARTY

«hopefully people like it or hate it enough to tell their friends about it and spread the word around»

Originally from the small city of Lynchburg, Virginia but recently relocated to the Portland area, Violent Party play raw, static-laden hardcore. Initially created in 2010 as a studio project, I was able to speak with their singer Sticky about the group, its purpose and what lies ahead for them in the year to come. This is what he had to say. Interview by Rosie Cardwell. Photos by Beth.

MRR: OK, let's begin. Tell us about Violent Party?

Beth and I began VIOLENT PARTY in Lynchburg, Virginia in August of 2010. The idea was for the two of us to create a studio project since we didn't have a live lineup. So, we wrote a few songs together and rehearsed them until we felt comfortable enough to record them. Beth had never played a bass guitar before and I still can't really play the guitar, but we kept it simple and that suited fine. That October, we took a road trip together to JAM ROOM STUDIOS in South Carolina where we recorded our first 7" *End of Existence*, which is when the idea finally came to life.

MRR: Tell me more about the first record. Was it well received?

Since we were extremely poor at the time (still are), most of our money went to bills and there weren't any labels interested in releasing our material because no one knew who we were. In time, we saved up some money and independently released *End of Existence* six months after recording it. To promote the record, we put together a rather shaky lineup and opened for GERM ATTAK in May 2011 at STRANGE MATTER in Richmond, Virginia. We pressed 200 copies of the EP on black vinyl and four months later they were sold out. What is notable—or not so notable—about the first EP is the sound. It isn't very noisy and the songs are pretty standard and neither side of the record is very exceptional. We really didn't go out of our way to do anything very fancy aside from placing a sample on the A-Side. We wanted to start simple so the concept of the record being *End of Existence* was brought into play as a way of explaining how society has pre-determined its demise, without ever considering any of the alternatives that may lead to global prosperity.

MRR: When was your first actual gig?

In December 2010, I began organizing a festival in Richmond, Virginia called WINTER APOCALYPSE. I really wanted VIOLENT PARTY to perform so I began to seek out a drummer and guitar player since I couldn't play the guitar and sing very well live. I recruited my good friend Joseph to play the guitar since he lived close by. Also by chance, I met a kid named Wes Samples from Lexington, Kentucky after I booked his band ASADACHI to play at the festival. We talked about records a lot and toyed with the idea of him playing the drums

in VIOLENT PARTY whenever we performed live. Around New Year's 2011, he came up to stay with us in Virginia and VIOLENT PARTY had our very first practice on New Year's Day. A few weeks later some of the Lynchburg kids made a trip to Lexington for a follow up practice and a live radio show. We practiced at HAMMERHEAD HOUSE in Lexington —where Wes was living at the time— for about five hours before hand. Finally, we went on air that evening at Kentucky University and just barely got through our set. It was nothing impressive by any means, but we were just glad it wasn't a complete disaster.

MRR: Is this the same lineup that recorded on the Death Dance EP?

No, the original "live" lineup didn't last too long at all. Honestly, it ended that day after the radio show. We all quickly realized that with Wes living nearly eight hours away, this lineup would be nearly impossible to maintain. Joe was also struggling to get on his feet at the time, so he really didn't want to take part in any long term plans for an active band. Beth and I also figured we were getting a little carried away by taking on too much with a "real" band. The idea with VIOLENT PARTY was for her and me to create a low maintenance project that we could use as a voice while having fun. We actually recorded *Death Dance* in the same fashion as we had with *End of Existence*.

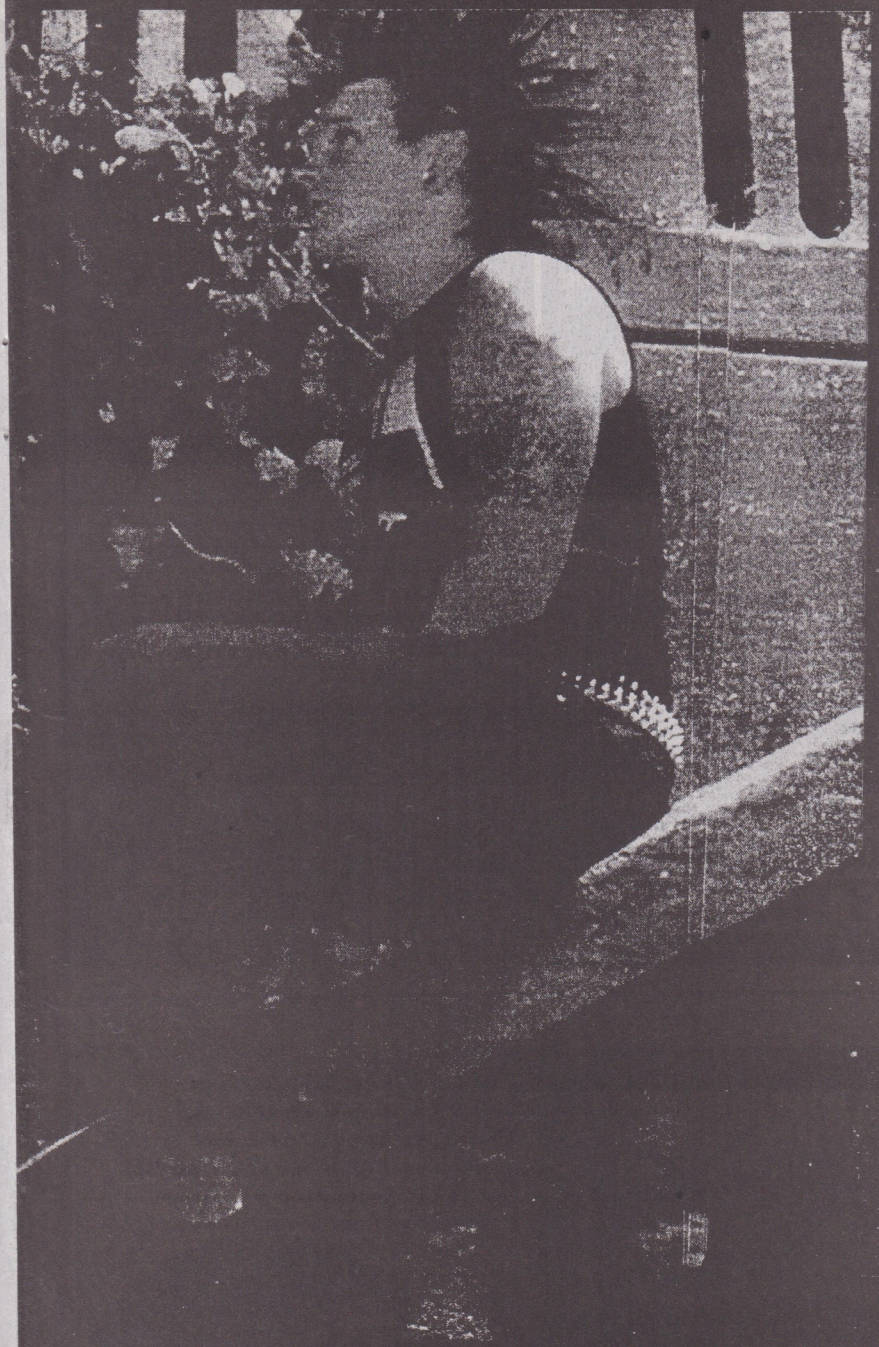
MRR: I know that Violent Party went on tour with Swedish punk band E.A.T.E.R. in October 2011. How did you gain this opportunity? How was the tour?

When I found out that E.A.T.E.R. had reformed, I offered to put a tour together for them in the Eastern U.S.A. They agreed to the idea, and I decided to take VIOLENT PARTY as an opener since I had to go along anyway. But, when the time grew near to prepare for tour, we had no drummer or guitar player. I finally said fuck it and opted to play guitar and sing since it would leave us with more space in the van and more time to focus on finding a drummer. When Beth and I went to Austin, Texas to attend CHAOS IN TEJAS 2011, I ran into Chris Stahlman, who was an old friend of mine from Augusta, Georgia. He was/is the drummer of NÜKLEAR BLAST SUNTAN AND THE SKUDS, so I figured that maybe I would ask him if he'd like the job. When I came around to it, he declined because he thought that being in a band located six hours away from him would be way too difficult. I told him that I didn't mind commuting for practice for a little while, if he would just go on tour with us. He agreed to give it a try and the next month after our second studio session, we drove to Augusta where we practiced with Chris for the first time at SKUD'S MANOR on Ellis Street. And when Chris learned the entire set in thirty minutes, I knew then that things would work perfectly if he were to become our drummer permanently. We also began fucking with our sound more often and things became much noisier not too long afterward.

Regarding tour, we literally had three practice sessions never lasting more than an hour before leaving. I'd say things went fairly well. It was a financial struggle as usual but we all had a really good time and each day proved to be quite an adventure. E.A.T.E.R. were all wonderful people and they liked to party just as hard as we did (sometimes harder if you ask Snake). When we got to New York, half of our equipment got smashed up in the trailer on the bumpy ride to Brooklyn and somehow we busted two tires that we had to replace during rush hour. Luckily, the New York kids took care of us and we got the tires patched up and headed to Manhattan for our first gig. Aside from some quirky little setbacks, all of the gigs were great and everyone had a lot of fun. PERDITION and NOMAD also let us borrow a bunch of equipment since ours was fucked up, which was extremely kind of them.

MRR: Speaking of new releases, I've heard that Konton Crasher and Imminent Destruction just released your 12". Tell me about it!

Yes, I convinced KONTON to put out the 12" *Poison Mixers* and IMMINENT DESTRUCTION also became involved with the project not too long ago. They are both great labels and they seem very excited about the whole thing. I feel it's important to note that this release sounds completely different to the earlier recordings. Since Chris has been



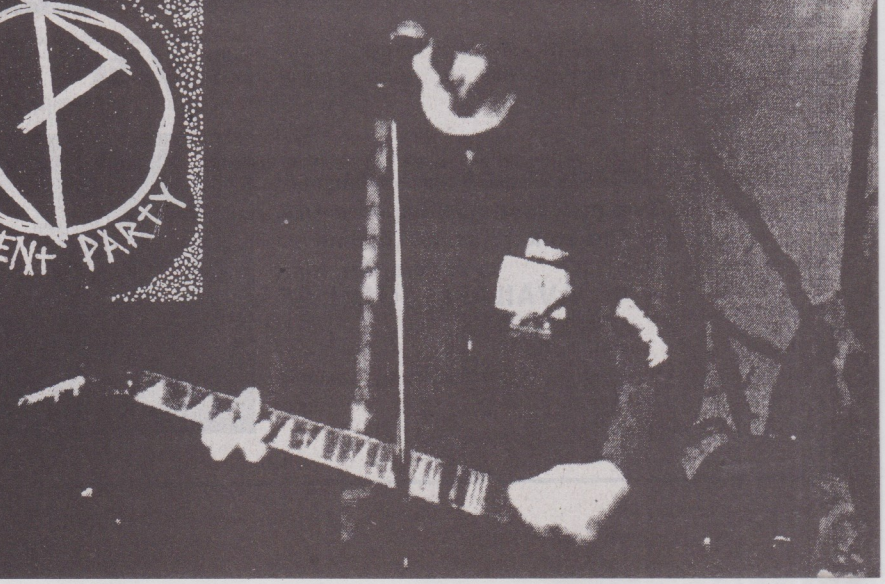
MRR: Other than your new record, any plans for the future? Touring again soon?

Well, the passing year has been pretty eventful for us. Our last gig was in April with DOOM, in Ottawa which was really fun! When we returned home Beth and I packed our entire life and children into our tour van and relocated to Portland, Oregon. Since Chris is still residing in Georgia and we've been settling in here, things have been rather quiet for a while. It's nice to finally live somewhere that people are interested in what we're doing. Once we find a babysitter, we hope to play some shows but for now we're working on new material, preparing our daughter for kindergarten, and teaching our sons to walk and talk.

MRR: Any last words?

Thanks for the interview. Anyone interested in our releases or seeking more information about the band can write to us at: VIOLENT PARTY, 19355 SW 65th Avenue Apt. #192, Tualatin, Oregon, 97062, USA ■

involved, I've had time to develop VIOLENT PARTY into complete static so some of the newer material is much more rambunctious than the earlier releases, it's much faster as well. Beth also did all of the artwork for it, just as she has for each release thus far. So, hopefully people like it or hate it enough to tell their friends about it and spread the word around. There are still copies available through us, or either label if anyone is seeking one.



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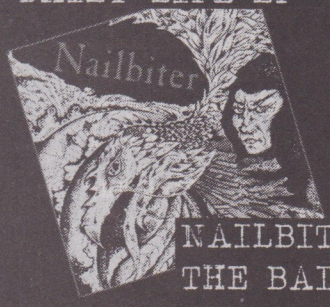

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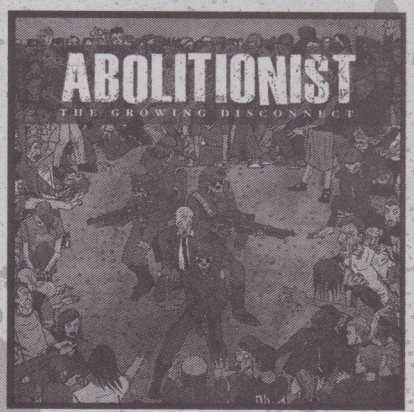

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BIG BLACK CLOUD

For me, music's value lies in its ability to bring out the animalistic, brutalized, repressed side of humanity. In a sense, I see rock'n'roll as a ritual that can disarm what culture has stamped on us. When it's at its best, it's a process of de-evolution, turning listeners into wild, sweaty, chaotic participants. Big Black Cloud's newest record, Black Friday *(Eolian Records), exemplifies this. Hailing from Portland, Oregon, the trio—Nick Capello (guitar, vocals), Soo Koelbli (bass, vocals) and Travis Wainwright (drums)—has been playing together for seven years. I first saw them in 2006 at a house venue in Portland known as the Richland, and have watched them morph from a theatric art garage punk ensemble into an intelligent, feverish, full of panic and rage three piece. On the weekend of the Trayvon Martin verdict, Big Black Cloud came through the Bay Area while on a West Coast tour with label-mates Drunk Dad. That Sunday I strapped on my overalls and took a walk through the protest-laden streets of Downtown Oakland to the Night Light bar where I had a brief question and answer session with the band. Interview by Brandon Freels. Photos by James Rexroad, Rick Ele and Brandon Freels.*

rick ele

MRR: What's the origin of your name? What does it represent?
Nick: It was originally Here Comes a Big Black Cloud, which was a reference to a song that we had when Soo and I were in a band in New Orleans.
Soo: It also comes from the fact that we left New Orleans because of Hurricane Katrina and came to Portland, which is overcast all the time.

MRR: When people ask you about what kind of music you play, what do you say? How do you explain it?
Nick: I usually say noise rock. I usually just go for something basic. Yeah, noise rock.
Soo: I would say it's a loaded question (laughs).
Travis: Yeah, sort of abrasive noise rock.

MRR: When I first met you guys I remember it was sort of like garage rock, like the Mummies and the Oblivians. Do you not identify with that anymore?
Soo: No.
Nick: I mean, there are certain elements that are garage-like I guess, but it's more just being influenced by rock'n'roll.
Soo: Yeah, there are a lot of elements to it. But I think noise rock is the way to go.

MRR: What bands would you say have influenced you?
Soo: Brainbombs.
Nick: Brainbombs.
Travis: Acid Mothers Temple.
Nick: Arab on Radar.
Travis: The Beatles.
Nick: Yeah, we all like the Beatles a lot.

MRR: Oh, wow. Strange.
Nick: I listen to a lot of jazz.

MRR: What kind of jazz musicians?
Nick: I like Miles Davis. Eric Dolphy. For me, the more chaotic and weird the better.
Travis: Charles Mingus.

MRR: Well, who are you into right now though, as opposed to who you've listen to throughout your life…
Nick: Right now I listen to a lot of jazz. I love jazz… and Kiss. Seriously, I listen to a lot of Kiss.

MRR: This new album, *Black Friday*, is your first as a three piece, right?
Nick: Yeah, but there's a tape. This is the first LP.

MRR: Your last album, *Dark Age*, was really expansive. How have you guys changed musically between *Dark Age* and this new release, *Black Friday*?
Nick: We dropped two members, and that's a big thing. We had to rethink our sound.
Soo: I think we play better together. We actually listen to each other's parts a lot more.
Nick: Yeah, there's a lot more give and take.
Travis: Instead of just burying it in random noise.
Nick: It's more nuanced. It's a little more… Well, I guess it's not a little more spastic.
Soo: I think it's more deliberate, though.

MRR: Do you think you've become better musicians? Do you think you're more challenged now?
Soo: Hell yes.
Travis: Yeah, we write harder songs. That's for sure.

james rexroad

you know, conceptually we've always been about alienation and being paranoid

They take a lot longer to write, usually.
Soo: I think we all had to level up when we became a three piece. Because as a five piece, especially with a layer of noise guitar on top of everything, you just couldn't hear everything, whereas now everything is audible.

MRR: What was the recording process for this album like? Who recorded it?
Soo: Alex Yusimov at the Pool Recording Studio in North Portland.
Nick: He's done our last three records.
Soo: *Black Friday* took two years to get put out. This was kind of a nightmare album.
Nick: It took a year to make.
Soo: Yes, but we lost half of the album and we had to go back and rerecord it.

MRR: Are the lost tracks the same that appear on the cassette release, *Shitty Vibrations*?
Nick: Yes, those were like outtakes.
Soo: No, not just, because it also had a live set recorded at…
Nick: Oh, it also had a live set recorded at the Frawg Pound, and then there was one song that was recorded at…
Soo: Portland Air and Space.
Travis: That's where we recorded the song "Shitty Vibrations."
Soo: But, yeah, this album we didn't even think was going to come out on vinyl. Four days before we got the call from Eolian we had a band meeting where we had decided we were just going to put *Black Friday* out on tape because we couldn't afford to put it out on our own label, Stankhouse records. We felt kind of, at that point, that it was kind of hindering progress, you know. We wanted to tour on something,
Nick: Well, he asked about the recording process, and the recording process was pretty fun, because Alex—and we have done three records with him—really indulged us and let us get pretty weird. We did all kinds of weird shit, and smoked a lot of weed.
Soo: So did Alex. (laughs)
Nick: Yeah, everybody was really, really high; and fucking around with weird shit.
Soo: Not all of it worked out.
Nick: A lot of it didn't.
Travis: In between the first and second sessions we wrote some new songs.
Nick: Then we went on tour.
Travis: And refined the songs that we had, so it turned out better than it would have.

MRR: Is there a statement behind this new sound, from *Dark Age* to now? Is there a philosophy behind it? Is there something you're trying to say?
Nick: No, nothing in particular. You know, conceptually we've always been about alienation and being paranoid.
Soo: Anxiety.
Nick: Being pissed. It's all pretty emotional. I guess there's not really a point to it.
Soo: I don't think the statement has changed too much. I think our albums all sound pretty different one to the next, but I think that's kind of part of our band. It's just not sticking towards sound, but kind of continuing to explore whatever we happen to be into.

MRR: Yeah, I mean, I see it as sort of an agonizing sound of transformation. You know, whenever you're going through a transformation it's never comfortable. I always remember this movie clip from *American Werewolf in London*, the transformation scene, and that reminds me of you guys.
Soo: (laughs)
Travis: Sweet.
Nick: (laughs)
Soo: It's never comfortable and it's always a little bit messy. I don't think we ever really perfected one sound before moving onto the next. But that's kind of what's fun about it.

MRR: It's not like after the transformation. It's like in the process.
Travis: Yeah.

MRR: How do the songs develop then?
Travis: A lot of them come from just a couple people being in the basement starting to play. They just come from a jam, and then become a song instantly.
Nick: Or it will be a riff. Someone will just have a riff. And then we'll just fuck around with the riff. We're all really self-conscious and critical, so sometimes things will happen naturally, and we'll be like, "Ah, we can't do that, we do that too much. Let's think of a different way." End the song different, or something, you know.
Soo: We write a lot more collectively than we used to.

MRR: Did that sort of change come with the reduced membership of the band?
Nick: Yeah, yeah. It's just harder to communicate with more people. You know, to be on the same level.

MRR: Two of the tracks on the new album, the title track and "Terror of Cosmic Loneliness," are pretty intense instrumentals. Do you place more value on the music than the lyrics?
Soo: I do.
Nick: I don't. They are equally important to me, but I write most of the lyrics.

MRR: Soo, why do you feel the music is more important?
Soo: One, probably because I don't write as many lyrics, and because I think that's just how I feel about music in general. I tend to see lyrics more as an afterthought, or a flourish to the thing. I'm happy if the lyrics fit the music and what it sounds like it's trying to express.
Travis: I think the vocals are really important. Actually, I find that usually my favorite vocal moments are songs when it's a sparse vocal part, but it just brings the intensity up so much, lyrically and musically.

MRR: I guess this would be directed at Nick. The lyrics are always pretty dark and psychological. What goes into writing the lyrics?
Nick: It depends. Typically I'll come up with a couple of words first, or a rhyme scheme that I like, or just a line, and I'll just rewrite, and rewrite, and rewrite, over and over again. I feel like my brain is a fucking hornet's nest sometimes. I'm just trying to convey that feeling, and I think the music conveys that feeling. I feel like this with this band too. Aesthetically, it's sometimes kind of hard to write things that are softer or innocent. I feel like this band is a highly conceptual band,

aesthetically, musically and lyrically. So I just try to find things that would sound right with the music. Different words, you know. I get stuck and I repeat myself too, like the word "brain" is in a lot of songs. The word "cities" is in a lot of songs. I just get stuck on shit like that.

MRR: Which brings me to my next question: Is "Bomb My Brain" a reference to the Brainbombs?
Nick: Well, "Bomb My Brain" is actually… (pause)
Travis: (laughs)
Soo: (laughs)
Nick: …yeah, totally. I was thinking about how cool their name sounds, and we needed lyrics for that song so I came up with that. This song though is *actually* about how I think my boss fucking sucks.
Soo: Are you sure you want that to be in the interview?
Nick: You know how many bosses I have? They can sit and guess which one I hate. He knows I don't like him. Motherfucker knows I don't like him.

MRR: My favorite songs on *Black Friday* are the last two: "Human Host" and "Medusa." Can you talk a little bit about each of those songs, both musically and lyrically?
Soo: Nick and I wrote the words to "Human Host" separately. I wrote my parts and he wrote his parts. We talked a lot about the theme of it, which is I guess the idea of parasites in a few different ways.
Nick: It also comes back to this transformation thing. Wanting to see something pushed through. Don't want to feel uncomfortable. Don't want to be there on the inside. I want to be there when it pushes through, and transforms. It's kind of like a lot of our themes, super sci-fi.
Soo: I also found it had to do with personal relationships, and how you tend to find a lot of your personal relationships are parasitic, and you find yourself at one or the other end of that.
Nick: Musically that song is easy as shit.
Travis: Yeah. It was one of our steps into writing more slow and sparse songs, and exploring space instead of just packing in a bunch of noise.
Soo: That song came about after we went to see Acid Mothers Temple play, and we were in that phase of pretending to be Acid Mothers Temple (laughs). Which was awesome!
Nick: Oh yeah. That was totally great.

MRR: I had kind of a weird reaction to that song because I immediately thought of it in Freudian terms, so I thought it was kind of creepy. A reference to the fact that you want to be back inside the womb, you know, but maybe I just misheard some of the lyrics.
Nick: No, no, no. Totally. That song is like our "sex" song. I feel like that's the song that makes people want to fuck.
Soo: It's so sexy.

MRR: Well what about "Medusa" then?
Nick: Well, first of all, "Medusa" is a rip off of a Cyril Neville song, like the beginning of it. And I heard that and I was like, "Fuck, man, we've got to rip that off." And then, originally when I first had the idea for the song, I was telling these guys, "Dude, this will be like the first song on the record." It will have the big build up, and then come in; and so originally it was supposed to be the first song on the record. Ironically it ended up being the last song on the record. Lyrically, I mean, that one is real vague. It's kind of about this comic book that I read where this lady can take her head off, and it flies around the jungle. And the song is also kind of about this documentary I watched about jungle cats. So, it's kind of about both of those. I guess it's about a fear—a sort of panic type mode—with this overseeing thing that's inescapable, and you're the person it's pursuing.

MRR: So how does this pull into the Medusa myth?
Nick: I think it might have just been a rhyme scheme thing. I don't remember.

MRR: Because I remember at some point you sing about the eyes.
Nick: Yeah, yeah, yeah. Maybe that's what I was talking about, looking into eyes. Being afraid you'd turn to stone, like she's Medusa.

MRR: And, you know, Medusa's a very sexual character. Turns men hard. Turns men to stone.
Nick: Yeah, yeah. Totally. I think our music is super fucking sexual. It's violent and sexual.

MRR: And that's what real rock'n'roll does. It's really sexual.
Soo: Yeah.
Nick: We all love to fuck, Brandon.
Soo: (laughs)
Travis: (laughs)

MRR: You'd think that (laughs). Well, what about that song musically?
Travis: That one took a while.
Nick: That was a weird one to figure out, because it was a conceptual thing. We had the bare-nare-nare. That was already laid out, but after that we were like, "Fuck, where do we go from that?" We knew that we wanted to have a build up, and we had the chords, but it took a second. And then there's this whole breakdown in the middle. And Soo and I, we had a bunch of practices—just the two of us—to figure out the middle, because Travis was out of town or some shit. Soo and I kept getting together and were like, "What are we going to do in the middle of this? How are we going to write a bridge to this song?"
Soo: I think that's a pretty good example too of how we function differently as a three piece now, because that's something we never did before. For Nick and I to get together and actually listen to one person's riff and try to actually write something that makes sense, as opposed to when we were a five piece, when we would plunge into it way more and not be listening to each other.
Travis: Yeah, because it'd basically be one person's idea with the five piece, and everyone is augmenting that, unlike now where we are coming up with it together.
Nick: When we became a three piece it was kind of weird because we had to rethink what kind of music we made, because we didn't know what kind of songs we could write. There's a lot of shit we tried that just didn't work. When we remade the record we recorded a shit load of songs that we'll never play again and will never see the light of day. And after hearing them recorded we were like, "Ah, we're not really good at that. That's just not our thing." And that's definitely when the album was coming together and were like, "We're good at *that* thing. We should explore *that territory*." Rather than taking a song that has a riff that sounds like the Kinks or something and bludgeoning it to death.
Travis: Going into the record we decided to take our time, just to make sure that we got it.
Nick: Well, that's what was great about working with Alex. He'd just let us fuck around.

MRR: I think as writers you're tighter, but do you also think you've loosened up a bit? I feel that a song like "Hate Myself" feels much looser. It feels more traditional rock'n'roll where the other songs feel like they have a heavier side to them. It seems like you guys can strip it down and at the same time do stuff that's more intricate. I don't think you guys would have had the courage to do something like "Hate Myself"

before. I think before you were more concerned with trying to be too smart, and now you've eased up a bit.
Soo: I guess so. I never really thought of that.
Nick: I think a lot of times we're a lot more playful and have a sense of humor than we actually come off as having. I feel like a lot of times people are like, "Ah man, 'Hate Myself,' and 'Pile of Shit'?!"
Soo: A lot of it's *really* tongue-in-cheek.
Nick: I thought "Hate Myself" was fucking hilarious.

MRR: I feel like those two ("Hate Myself" and "Pile of Shit") are more of the punk rock songs of the album.
Nick: Totally.
Soo: I think we've loosened up in another way too. Something we never did before but we do now is a little bit more improvisation. We jam a lot more in practice, but even in shows there are some songs that don't have definite endings, where it's always kind of different and we feel it out. There's a jam we do now that we play live a lot, and it doesn't even have parts. It's never solid and it's fine like that. And that's something we never would have done a few years ago, because it would have been a mess, a fucking mess.

MRR: Do you think this comes with being better musicians?
Travis: I think it comes with being able to play with each other better.
Nick: It's with being a better band. It's not being better musicians.
Soo: And I think it comes with we've played together for eight years now, the three of us. I think we can anticipate what each other is going to do a little bit more, and we've become a lot more attentive to how each other plays.

MRR: We talked about my favorite songs on the album, but what are your favorite songs on the album to play?
Travis: You know we only play about half of the songs on the record. The other half is new material.
Nick: This tour, Pile of Shit, has been one of my favorites to play. I've been really digging that. I always like playing "Cities of the Red Night," but I like that song way more than these two guys. And I think we all like "Black Friday" a lot. I love playing "Black Friday."
Soo: "Black Friday" is my absolute favorite.
Travis: And it's not one we play, but "Gettin' Heavy in the Jungle" is one of my favorite parts of the record.

MRR: What is it about these songs?
Nick: I guess it's just the song itself feels good. I like playing the faster songs. And I like "Black Friday" just because I get to do all that shit with the slide that's ridiculous but it's really fun to do.
Soo: I like "Black Friday" because it's so full of anxiety, so tense and frantic. I kind of think of it as our version of, say, "The Flight of the Bumblebee" or something (laughs).
Nick: It's almost like a blues song but fucked up.
Soo: I like "Human Host" too. We don't really play it anymore.
Travis: Yeah, that one's fun, because it's sinister but soothing at the same time. It's really fun to play and really fun to listen too.

MRR: On the *Shitty Vibrations* tape you have a song called "Cocaine World." What's your relationship with drugs?
Travis: We have a strong relationship to weed.
Nick: We have a strong relationship to drugs. Those lyrics are a joke. I had a dream and there was a stupid song in the dream about cocaine, and I basically just rearrange the lyrics for that song.
Soo: We have a strong relationship to drugs.
Nick: Yeah, we really like to party.

MRR: With your newer sound do you feel you get more respect?
Nick: Yes! I think we're getting a lot more respect than we used to. People are paying attention. I don't know, it's weird.
Travis: It's not for everybody.
Nick: But in Portland, I feel we definitely get more respect there.

MRR: Well, it seems to me that Eolian usually does heavier music.
Nick: They still do heavier music. We're just on the label too.
Soo: Yeah, this is kind of an experiment for them. Testing out the waters to see if they can widen their scope.

MRR: Do you guys consider yourselves outsiders? Where do you think you fit in musically?
Soo: I think we're outsiders, definitely.
Nick: I don't know, man.
Travis: We fit *with* a lot of things, but we don't fit *into* much.
Nick: We're not heavy enough to be metal. We are always too *something* to be something else. It's always too far in one direction to be something else.

MRR: Are there any bands you identify with?
Nick: Oh definitely, but that doesn't mean we sound like them. Yeah, I don't know. I think we're outsiders.

MRR: What's going on with Stankhouse Records?
Travis: It's been on hiatus due to financial restrains mostly, but it will be back.

MRR: What were the last tapes you guys put out?
Travis: Drunk Dad's *Failhouse EP*, Valkyrie Rodeo's *Ready, Set, Ruin*, Tiny Knives' *Static*, and our own *Shitty Vibrations*.
Nick: Hooded Hags is going to have a tape out on Stankhouse soon.

MRR: I'm out of questions. Is there anything else you guys wanted to say?
Travis: Where can I get the best deal on some overalls?

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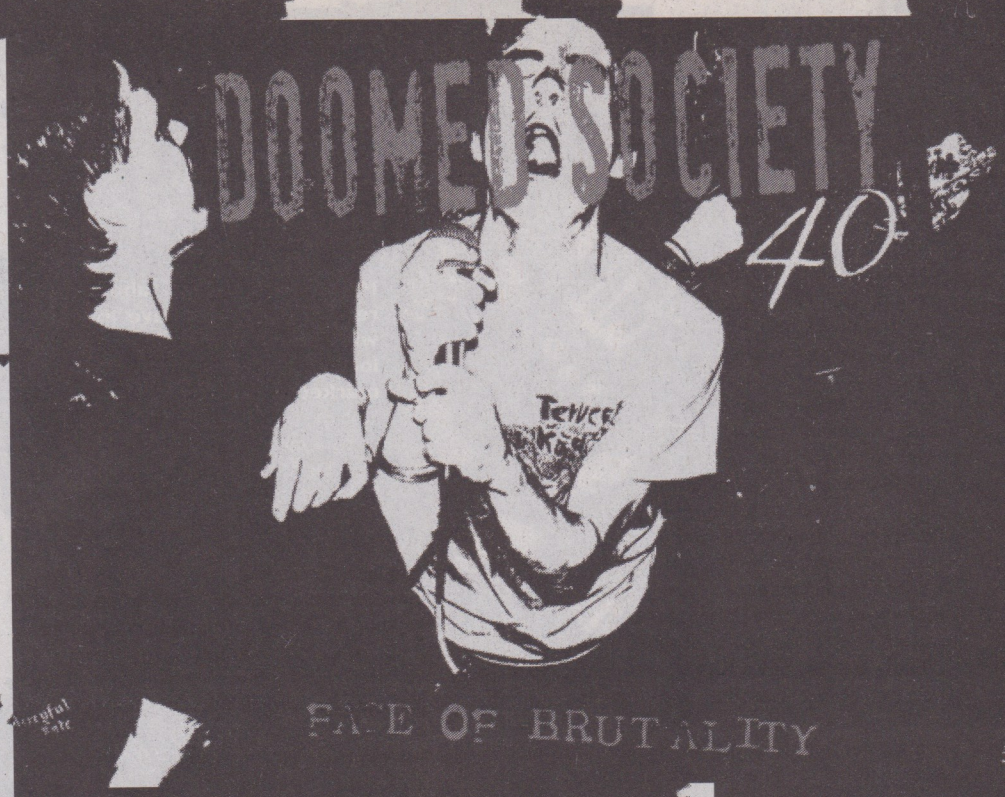


Doomed Society Radio has been barraging our bandwidth for quite some time now. Straight out of Calgary, Doomed Society has been blasting its way into the hearts and minds of punks and DIY enthusiasts globally. With its ringleader Damien, Doomed Society seems to be gaining some serious ground in the DIY network and building its foundation into something even bigger. Interview by Andy (Leffer) Lefton. Photos by Bitty, Nate Knoeck, Josh Martines, Regina Deloria and Mid.

MRR: We live in a big world and there are many folks out there that know of Doomed Society Radio, but can you elaborate on what it currently is, for those that are not familiar?

Well, to properly answer that I should get into a bit of history first. I started this whole thing when I was given an opportunity to have a podcast hosted by Profane Existence about three years ago. It started out as an informal sort of thing where I made a show every so often, with no set schedule. When the PE server crashed and then became way too expensive for Dan to run as it was, a lot of the extra frills, such as the podcasts and message board, had to go. I decided to keep doing my podcast in any way I could, and eventually I was approached by the fine folks at the online metal radio station (is that even the proper term? Who knows…) called Brutal Existence Radio with an offer. One show a week, every Sunday at 4pm EST to kick off the punk block. In a nutshell, this podcast is an opportunity to play some of my favorite bands, occasionally spout off about shit that's bugging me, and make some connections with like-minded punks around the globe.

Since I have all sorts of grandiose plans and ideas, I decided to use the Doomed Society name and take on other projects under that umbrella. At the end of summer of 2012, I approached Dickens Pub here in Calgary about hosting a crust/anarcho/DIY punk DJ night on one of their super slow nights once a month. The turnouts have been pretty alright throughout the fall and winter, now I'm hoping to kick it up during the summer. I also plan on putting out a Doomed Society zine (probably called something else). Also after getting inspired by my friends Wolf and Danni in Victoria this past February, I'm going to expand into a proper DIY anarchopunk label later this year, and eventually a record shop in five or six years at the most. Phew! Sorry for the long-winded answer!

MRR: DSR started out as a podcast venture back when the Profane Existence board was up and kicking. How did you segue from doing random podcasts to now doing radio, columns and reviews? Is this just you juggling all this?

Well, actually I started off doing reviews for Profane Existence back in 2007 when it was still a quarterly-published magazine. After an issue or two of just doing reviews, I asked Dan if he needed any columnists, and I started that. The podcast concept came up a year or so after that. I always admired what Jon Misery was doing with his old podcast for PE Radio many years back, and so I decided to do it myself. So far it's just me doing everything. The podcasts are easy enough to do myself. As for the DJ nights, I had a bit of help at first with promotion...well, help is maybe not the right word. A friend of mine said she would help me with promotion, but it was clear that we had different ideas of what to do with my project, and it just didn't work out. When the label starts going, it's probably going to be mainly myself, but I'll definitely be recruiting some help when I need it. Same with the record shop—that's going to be the biggest thing I've ever taken on in the history of everything.

MRR: In regards to the music played and the general theme, it's punk as fuck! There's a heavy emphasis on the political and anarcho side of things. Has DSR brought together a community in your area or have you sensed a more global network with what you're doing?

Interestingly enough, most of the support for Doomed Society comes from around the globe. Although to be fair, I haven't gone too overboard with promoting it in my area. My bad. I guess my main focus is on the global DIY punk network at the moment. I think we have a really good thing going on, and despite my many reservations about the internet and how it's changed the international punk community, it can be a really positive tool to keep us all connected with each other and to spread the anarcho-punk disease. With my upcoming larger projects, I see Doomed Society helping foster and support the local DIY scenes.

MRR: Each episode carries a title, theme, etc. What spawns the idea behind this?

Well, I originally envisioned having way more theme episodes than I

actually do. It's much easier to give each block of songs a theme, be it in style, lyrical content, or what have you. As for the titles I give each show, that's usually based on a song title or a lyric that appears in that week's show. Sometimes I get inspired by the photos I use to accompany the episode on my website. It really differs with each week.

MRR: How important is modern media to the global DIY network? This is a question that has its ups and downs, but what's your take on the overall picture?

Well, it's certainly changed the game quite a bit, hasn't it? No matter how I feel about it, it's a central part of life to many of us, particularly in the more privileged parts of the world. I became involved in punk during the sort of crossroads of the late '90s, early '00s, and I still remember fondly the days of letter writing, photocopied zines at every gig, hearing about bands and radical politics through Maximum Rocknroll and Profane Existence, and the good old word of mouth. Things are very different today, it's true. On one hand, I miss those days, and I think that the internet has enabled punks to become more lazy and self-absorbed. However, on the flipside it has opened up the world for so many of us, and made it much easier to connect scenes and spread our filth across the world. Modern media is much like anything else—it all depends on how it's being used, and by whom. It's here now, so we may as well take advantage of it, and use it to its full potential. Let's just not forget our past or traditions.

MRR: Expand on your ventures to sprout more into the label side of things. What are you looking for?

To be honest, I've wanted to do a label for years, but for the longest time had no idea how to go about it. I always had these huge plans that never seemed to go anywhere, so I decided that I should start slowly this time around. To start off, I'm looking to get the name out by co-releasing records with other cool DIY/anarchist labels around the world. I'm looking for bands and labels to work with who don't necessarily fall into the "cool" subgenre revival muck that seems to change every few weeks. I want to be involved with projects that I believe in 100%. I don't want to be pigeonholed into any specific style or sound, either; I don't think there's anything wrong with releasing records that sound completely different from one another.

MRR: Also, what about this record store you have in mind, will this be something you'll do locally, and how is the "record" market in your area?

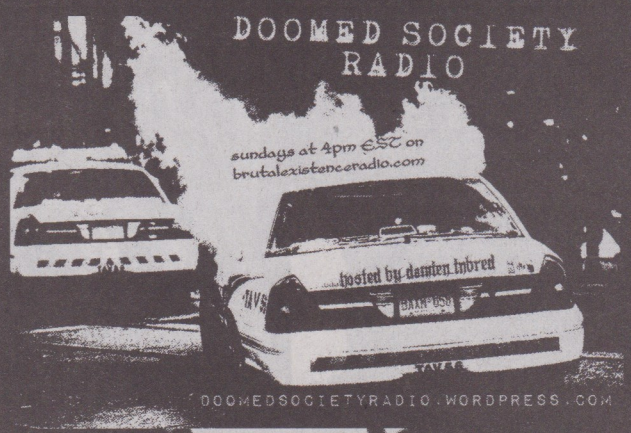
Yeah, the eventual goal is to have a straight-up punk record store here in Calgary. Ever since I first laid eyes on Extreme Noise in Minneapolis, or Black Raven in Victoria, I knew this was something I needed to try out. (Also, the movie High Fidelity had an impact; I'm not going to lie!) I know for a fact that for a town with a constantly growing punk and hardcore scene, we need more punk record availability. Not to say that we have it terribly here. Sloth records is a great place for music, but we need something exclusively punk/metal/DIY oriented. Fewer expensive reissues, more cool new stuff!

MRR: Give us a quick scene report regarding Calgary and your area.

Calgary's a weird town. We're a huge city; urban sprawl here is ridiculous and we have over a million people. Our punk scene ebbs and flows depending on the year. As with most places, a lot of kids get involved during high school—some stay, many leave. I'm pretty stoked on how things are these days. There's a lot of cool newer bands playing stuff that you never would have heard come out of this area mere years ago. A lot of veteran punk bands are still around and staying DIY. We have a super lame reactionary bar "punk" scene full of lame machismo, but I've already wasted enough ink on that. The closest thing we have to a fulltime punk venue is a super-rad hot dog restaurant downtown called Tubby Dog. They put on free punk gigs (or charge a low cover for touring bands), have cheap beer and they also serve veggie dogs in addition to the murdered kind. House shows rule too and there are always cool gigs at rented halls. Cool bands include PMMA, Spastic Panthers, Lab Rat, Skabiis, the Weir, Wake, Knucklehead, Rum Runner, Teenage Rampage, Up in Smoke... and I know I've forgotten a ton (apologies in advance!) The last few years have been some of the best for the Calgary punk scene in a very long time.

MRR: I think what you have going is a very positive thing in the punk community and it does a lot of good for the DIY ethic of the punk network. Give us some final words and what we can look forward to in the short term.

Thanks for the kind words, Andy! In the short term, you can expect to hear my crappy podcast every Sunday at 4pm EST over at www.brutalexistenceradio.com (and download old ones on my website: www.doomedsocietyradio.wordpress.com), and I hope to have a shirt designed and ready to peddle in the next few months. There should be a badass LP release by the summer (details to come) and I'll be doing my drunken DJ night thing monthly, until I get completely burned out on that thing. Final words, eh? Keep your stick on the ice. Oh yeah, and if you're in a band and you want me to play your tunes on my podcast, get in touch with me! doomedsocietyradio@gmail.com



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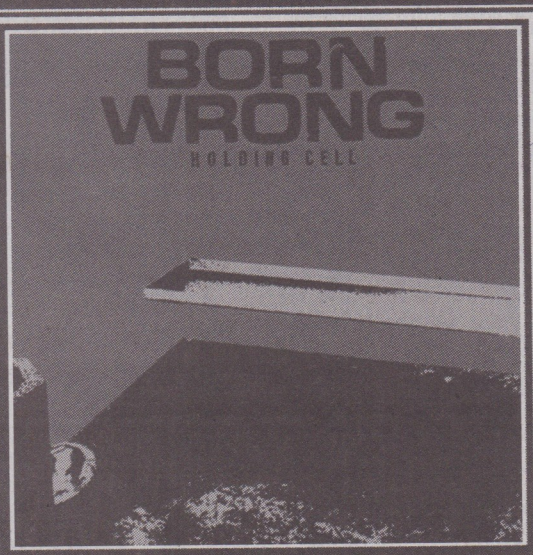

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HERO DISHONEST

Finnish hardcore band Hero Dishonest sit down and give some insight on their recent US tour and newest LP Alle Lujaa. Formed in 1999, with over a dozen releases, they show no signs of stopping. Interview by Brendan Halayko. Photos by Matto Laque.

MRR: You guys have put out a lot of records, what makes this new record special and different from the rest?

Jussi: Well, it's all in Finnish now! It's given, especially to our singer Vellu, a whole new approach to the songs. *Alle Lujaa* is way rawer in every way than our two previous records. The songwriting is more versatile and it offers both our fastest songs and the slowest we've ever recorded. And no, we're not a powerviolence band yet.

Lasse: The whole process of making and releasing a record is always special. The people we get to work with, the bands we get to tour with, the places we get to visit and the folks we meet. The songs themselves might of course also have a special personal meaning for many of us.

Mikko: I think it's the least rehearsed record we've ever made, both in a good and bad way. I was super stressed about the recordings thinking that we were not ready to play tight, but the songs turned out pretty good and tight. The slower songs sound great when we don't quite know what we're doing.

MRR: After being a band for fourteen years, is it hard to write new Material?

Lasse: We've played together for so long, that once we get to it, we work much faster now than back in the day. The thing that's changed is that we're older now, with more schedules and responsibilities, and finding time for band practice is a bit harder than it used to be. But we've managed to put a new record out pretty much every two years, so no worries.

Jussi: Even though we're busier outside the bands the songwriting still goes the same way as ever: Mikko and Vellu write the songs and we arrange them together. Vellu writes the lyrics and arranges them around the time we're going to the studio. Most of the songs we make are keepers, so no hassling with tons of songs and material there.

Mikko: I think the versatility in our sound comes from not really knowing what we want to do or not really caring. We don't really fall into any specific scene. But over the years we've learned to know what we don't want to sound like and I think that's what slows us down in songwriting. We're very critical, or at least I am as a songwriter. Each song should be memorable and special, and still fast, short etc., etc. It usually takes a while after each record before riffs and beats start rolling in, and I kind of get a little worried thinking "was that the end?"

MRR: Does the new record have any themes? What are the songs about?

Lasse: The lyrics turned out pretty dark, but that's closest to a "theme" as it gets. They're about loss, death, alcohol, war, the system and sex.

MRR: You guys just recently finished a U.S. tour, how was that?

Lasse: Awesome! It's been seven years since our last tour there, so we basically went there as a new band, but the reception was mostly really good, and everything went well.

Jussi: Yeah, it went great! Got to play with tons of cool bands like Ancient Filth, S.H.I.T., Dry Hump, Mallwalkers, Lieutenant, Perdition, Icon Gallery and so on...Our tour managers Matto and Biff from Buffalo,

NY fukkin' rulez and we're coming back in fall 2014 if everything goes as planned. Check out their shit at Peterwalkee Records—these guys are nice! Check out their deadly shit at Peterwalkee and Feral Kid Records!

MRR: Are there any big differences touring in Finland and touring in the U.S. (shows, punks, areas etc.)?
Jussi: I really miss house shows when in Finland. I hate the fact that most of the shows are not all ages because they're held in bars with staff who have little concern or interest oinwhat the bands need or want. They're just there to collect the money from the bar and that's it. I've found that in the US food and accommodation at and after shows have got better within the last years, at least in a DIY scene. And everybody in the US sharing instruments—it rules! It really sucks that sometimes the backline takes up the most space in a venue because everyone has to bring their own shit. Local bands should always share their stuff with the touring bands, who should only bring in their breakables! Comprende?
Lasse: Yeah, there're a lot of differences. First, Finland is pretty big geographically, and only five million people live here. So there're not that many cities to play in, even if we do have a pretty active scene for a country our size. We're also a little isolated, so it takes a bit of effort for a Finnish band to tour internationally, since we have to either pay for a ferry to get to mainland Europe, pay for visas and travel to get to Russia, or fly somewhere and rent a van and backline. Agreed with Jussi on the house shows. Finland is so bureaucratic and stiff, that any independent venues are hard to establish.

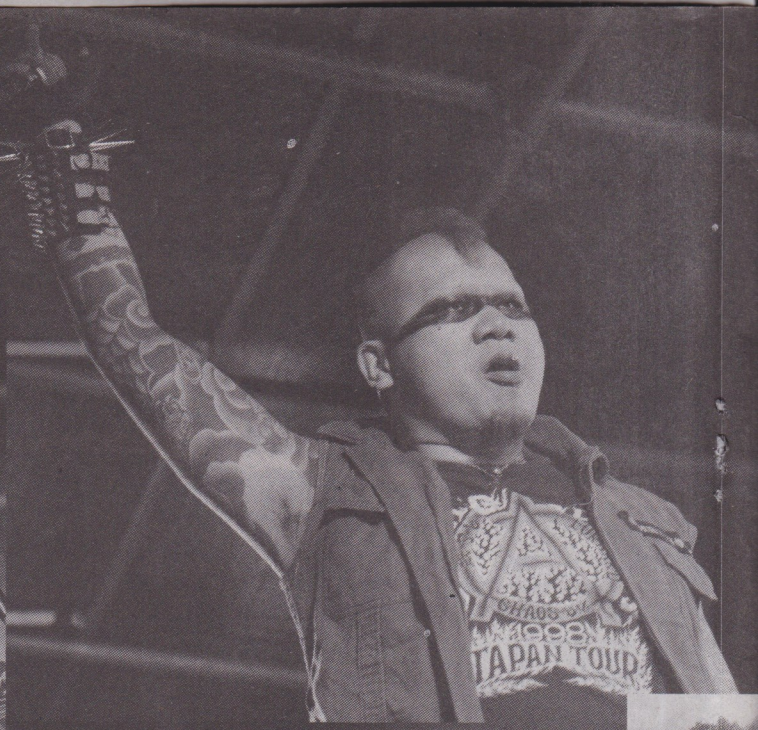
MRR: The last time you guys toured the US was about ten years ago, did you notice any changes in the scene, the shows, the people?
Lasse: Not quite ten years, but pretty close. Our last time in the US was in 2006, we toured with Acts of Sedition from Oakland. The whole cycle in the US seems a lot faster than back home. Bands form and break up faster, people come and go, venues especially in the basement scene pop up and disappear. Which is cool, it's more spontaneous I guess.
Jussi: American people seem to be generally a bit more uptight these days. The country is going through a rough economical and social crisis and I could sense how it reflects on the average Joe. It could be seen pretty well around the Rust Belt where we toured. There were a lot of closed up businesses around depressive scenery. Luckily people seem to be actively looking for alternative ways of living and surviving this crappy period of time. Hopefully some permanent social change towards something better will come out from the hardships. People haven't lost their hope yet, which is good.

MRR: What's next for the band?
Lasse: More of the same I think. At this point we can tour abroad once or twice a year, play shows in Finland whenever we feel like it, and release a record every two years. We're still very much into doing what we do, and as long as it stays that way, we're gonna keep doing it.
Jussi: I wish we could come back to the States soon and also tour the Balkans and Brazil. Touring is the best and most creative way to break free from the daily rut we all suffer from.
Mikko: Hopefully a short Brazilian tour in spring 2014 and then back to the States in the fall. Hopefully some new songs, too.

MRR: Tell me something about Hero Dishonest that no one else knows about.
Jussi: We're *not* Vikings!

Band contact: cheese@herodishonest.com

Clown



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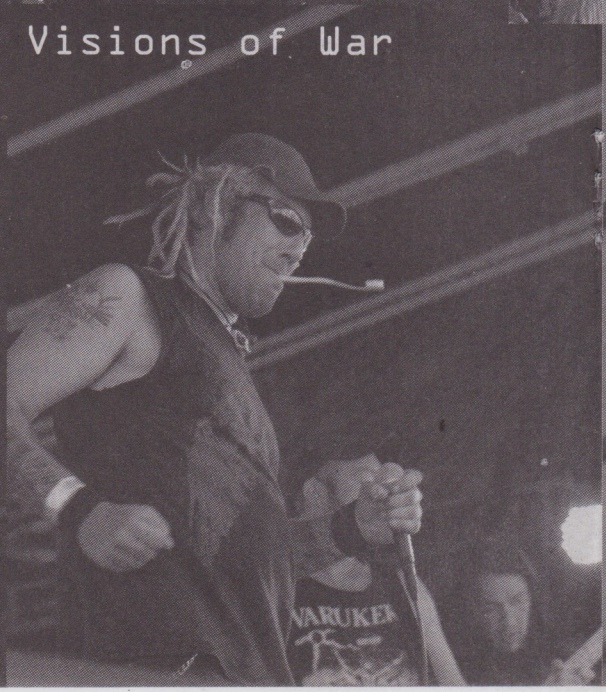

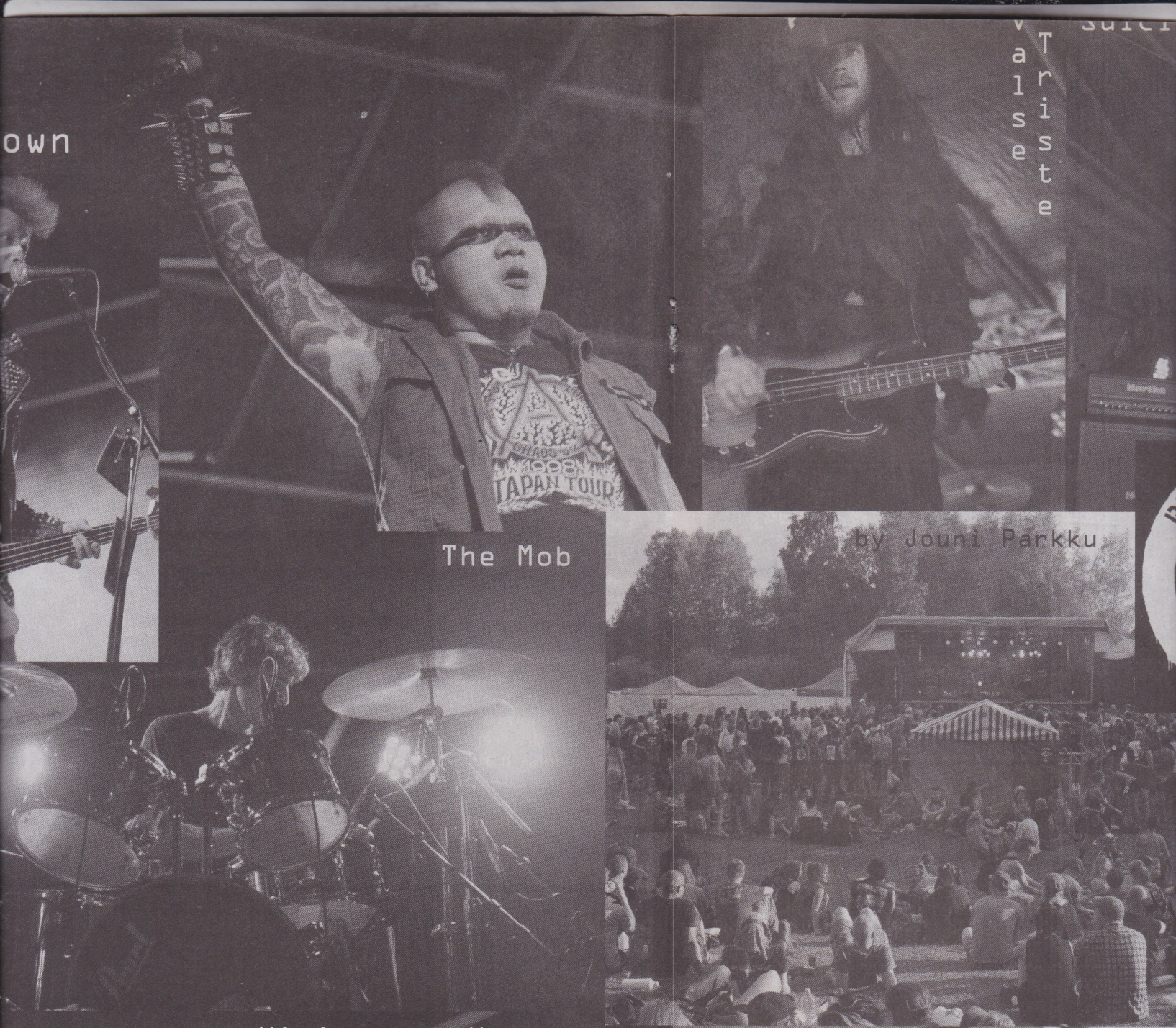

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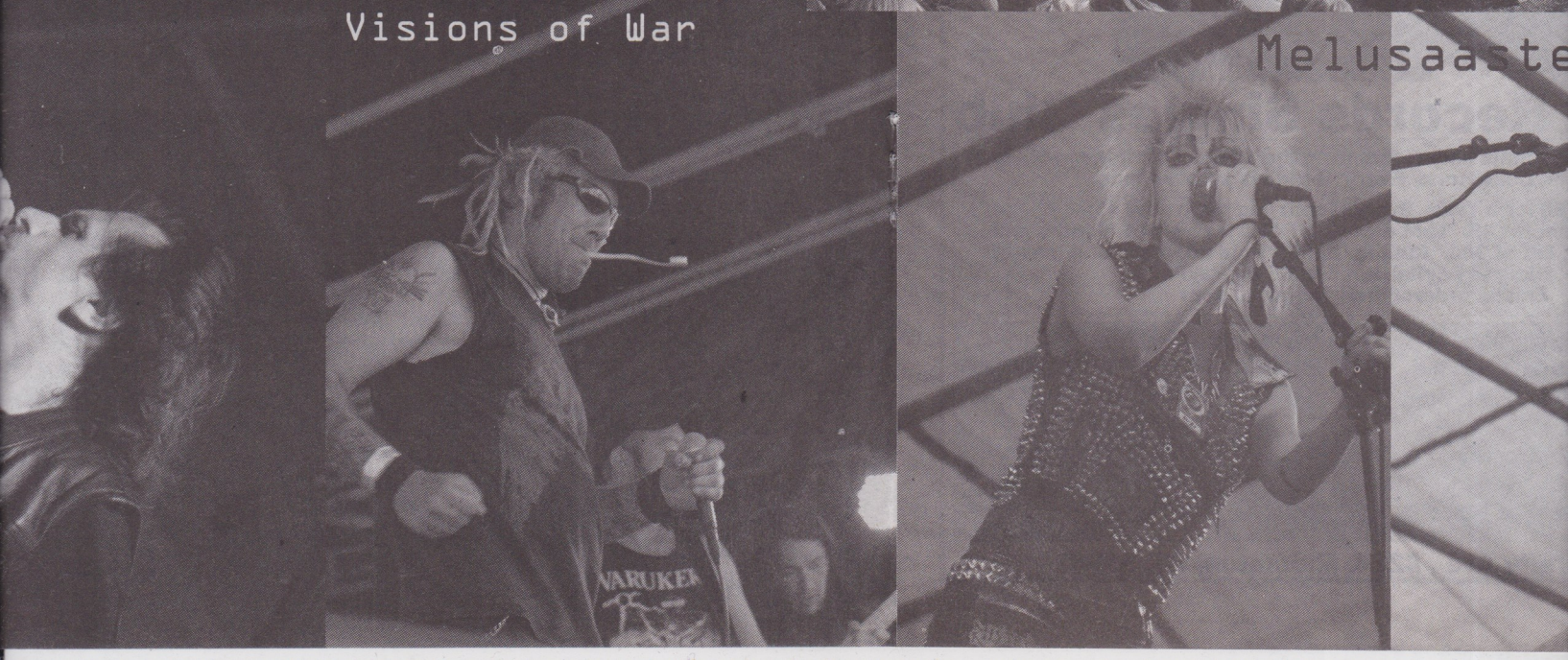

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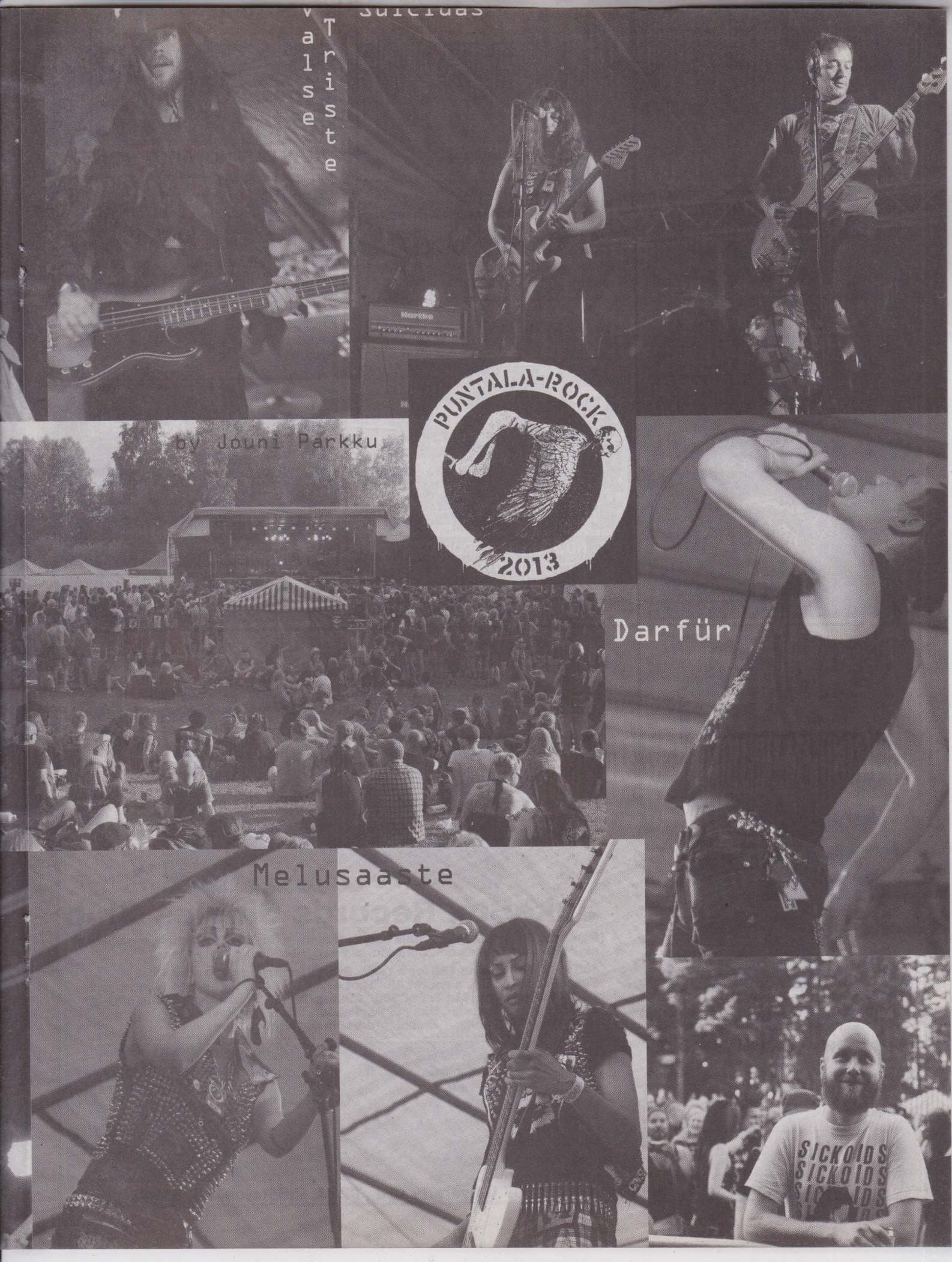
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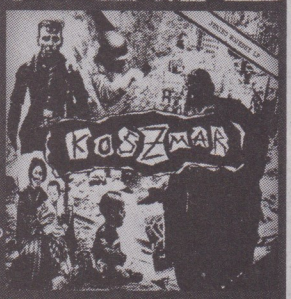

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CONDITION: BLOODSOAKED OBLIVION
WEST COAST TOUR DIARY 2013

After being on tour with Condition, I can say with great certainty that they are not only the most solid band musically, but also the most solid people I have ever met. Condition tore the walls down at every show they played on this tour, winning over the crowd every night and leaving their mark on every city they played. They are not a hyped band, and many people at the shows had never heard them before, which made their appreciation of the music that much more genuine. Punk is about aggression and pain, and Condition forcefed every show-attending punk what it truly means to be pissed and full of anguish. This tour diary was written by their vocalist/lyricist, the one and only Matt Trejo, and is from his perspective on his first tour ever. P.S. Hurtwater is a house our friends live in Atwater Village, Los Angeles, and "bombed out" means fucked up. Dick foo! Tour diary by Matt Trejo, introduction by Kat Smith. Photos by Chad Kawashima, Kat Smith, Martin Sorrondeguy and Beanzattack.

APRIL 22, 2013

I'm home and I gotta go back to fucking work tonight. For the past two weeks I've been on the road fucking around, playing loud shit at people. Now I return to the square shit, for now. This is a brief account of my band's 2013 West Coast tour. Get a beer.

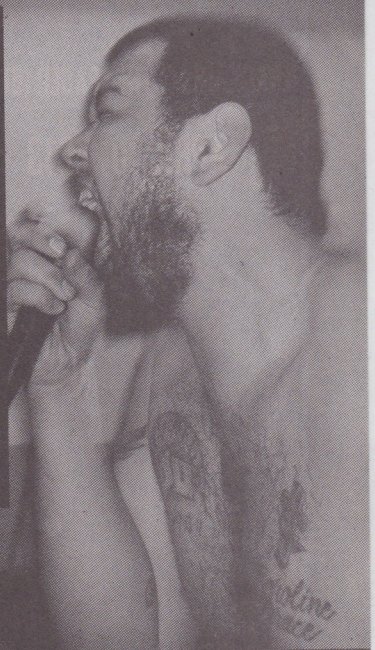
APRIL 4, 2013

Get up stupid early and hit the bricks. My kid brother, Nick, drops my ass off at Union Station downtown to meet up with Irv and Sam. We depart a day early to get a much-needed practice in. The ride is swift and we cruise into Oakland to scoop up one half of our axemen, Chad. We're early, grab a *pisto* at Beer Revolution, kill time, then pick him up. Rush over to the studio where Jeremy, our drummer, is already waiting. We hammer out our set and put some final touches on the new jams. Stoked. Finish the night with much beer and much food.

TRACKAGE: "LEAVING HERE" - MOTÖRHEAD

APRIL 5, 2013

Get up late. We don't really have shit to do except clean and set up the PA. Get some bangin' soup and coffee at some money guy joint. Our show tonight is at the Hidden Temple aka our guitar player's bitchin' abode. Our posse falls in about 5pm and we all commence the boozing and shit. Slowly a crowd rolls in. Reivers and Negative Standards play and get the crowd warmed up, but Replica play a fucking killer set. The band plays well, but I'm a rusty fuck. Still fun. I eat shit as I try to toss some kids. Totally feel it the next day. Crash out at Jeremy's.



APRIL 6, 2013

We fly down the fucking I-5 like bats outta hell. Arrive at Hurtwater in time to chill and collect ourselves before the show. Jeremy pulls up and we ride to the show. It's at our homie, Austin and their friend's spot, East Seventh. It gets better and better every time I go. Really put together well. Bombsplinter play a fucked up/sick set. Pessimist play some loud crusty shit… but the Destruye y Huye girls scratch the gig. Bummer. We play and the Condition Curse lives. Our amps overpower the PA, this tends to happen in LA. Blah. All the kinks are sorted and we play a burner of a set and the crowd goes fucking bananas. I get wasted off MGD and cough syrup shots then proceed to go home with my lovebird. Easily our best show at this point.

TRACKAGE: "CONQUEST" - DISCLOSE

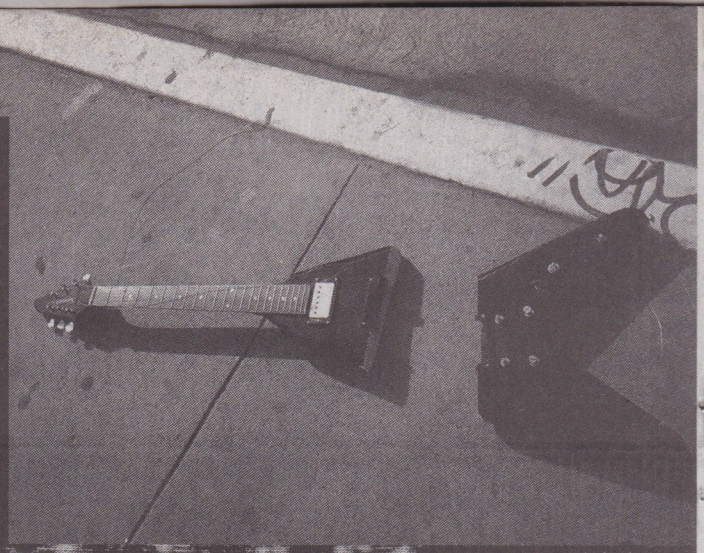
APRIL 7, 2013

Mash it from East San Gabriel Valley to LA to lay some tracks for our new EP. First shit we record in like two years. Alex Estrada is a fucking recording genius. Sick job you motherfucker. We proceed to fill the tiny ass studio with exhaust as we rip a guitar in half with a chainsaw our boy Alex Dresser provides. No smoke alarms so we pack up and split. Chill with some dank brews at Hurtwater. Don't remember falling asleep.

TRACKAGE: "VIOLENT RESTITUTION" - RAZOR

APRIL 8, 2013

Shoot out to Santa Barbara to enjoy the nice weather and completely littered beaches. The shoreline where some of the student housing is at is more polluted than Valley Blvd. (San Gabriel Valley guys and gals know what I mean). We hang back at the van for a bit before scoping out the spot we're playing. It's the most sterile looking piece of church I've seen in a cool minute. I pound a few in the van with Kaos aka Irvin. No boozin' in the house of god. Become and Hero's Funeral play before us. We rip a fuckhead ass set. It's good. After that, we relocate to Rudy of Become's apartment and make way too much noise. He's cool about it though, and even feeds our asses, then we crash.



APRIL 9, 2013

7am rollout. Leave Goleta for San Francisco. Our San Jose gig gets cancelled because the spot gets blown up by some of our LA homies that play there the Friday we were in Oakland. Rayos X, Poliskitzo and Grima bring the ruckus. Fuckers. Our show gets relocated to Submission in San Francisco. Chad is already fuming about this. We are warned about the bunk ass personnel that run the joint. As we check/load in, we are warned not to play loud due to complaints against the venue. This is the wrong thing to say to us. Even as Diehard play a burner of a set; he still warns bands to turn it down. Abstracter and Negative Standards play pretty loud too, but the motherfucker gets blown away. He tells Sam to lower his shit and we crank it all to 11. As we bang out our first song, he kills the mic. I just scream with all the air in my lungs. Fuck him. The modest crowd celebrates our set with a roar of applause. After our set, he has the nerve to say he liked us, but we were too loud. To top it all off, we don't get a red cent from the door, even if I bought close to 30 dollars in beer. But Mattia from Abstracter musters 100 bones from his bands pocket, truly a swell dude. Cool. Boycott Submission.

TRACKAGE: " THE LEADER (OF THE FUCKING ASSHOLES)" - THE SHITLICKERS

APRIL 10, 2013

We play Arcata tonight. Although I've been here and there, I have never actually been any further north in California than the Bay Area. New shit for this cat. We get on the road, sweet drive up. At approximately 3:17pm Chad christens that vans piss-port we had our homie, Chainsaw Dresser outfit our vessel with. (A hole in the bottom of the van to piss in to make better time on the road. Sick right?) This brings us much joy. Get to Arcata around 5:30pm or something like that. The spot we play is on a residential street. Trip out dude; they have banging shows all the time. The Big Tree has a soundproofed garage and shit, no weak shit here. The crowd rolls in, and it's a bunch of stoked kids. They dance for every band. We play with Komatose and it turns out to be a cool gig. I eventually go to buy beer (times three) and sleep over a hard buzz.

APRIL 11, 2013

Wake up, *fucked*. Hungover and totally forgot that we didn't load our gear back in the van. Not the funnest shit to do when your head and body want to murder you. We stop over in Crescent City for gas and to say what up to all the inmates held up at the supermax. We get into Portland and grab some stupid good pizza. Chad wasn't bullshitting about his favorite spot being fucking killer. We play Blackwater tonight. After seeing the place, I could not be more stoked. It's fucking huge! They got all sorts of shit crackin' in one spot. Too jazzed. Bullshit and pound some beers in the record shop until Lifeform plays, sick fucks. Kaos and I go grab some beer, its twelve bucks for a twenty-four pack. Our giddy asses skip all the way back to see Arctic Flowers. After, we play and people shake their asses. Cool. We chill back at out buddy Matt's house then walk to George's Bar up the street and get bombed out. I will never learn my lesson.

TRACKAGE: "MADE TO BE BROKEN" - POISON IDEA

APRIL 12, 2013

It's fucking cold now. This LA rat hates cold weather. Get to Seattle and post up with Nick Kott. Swell dude. He's our record guy, did the reissue of our EP. We get stuffed and go look for the house we're playing tonight. We find it and it is bombed out! I'm afraid it's going to cave on us if we play loud enough. Get beer and watch Gag open. Fucking stupid dope! I didn't get to see Nudes because I had to run to the gas station to shit otherwise I would have shat my pants during our set. Would have been kinda cool? Fuck that. Crowd goes batshit when we play. Sick. I skip Koszmar to catch up with my homegirl, La La from the old school. She just moved out here and she totally digs. We shake the spot and go back to Nick's. Antics ensue.

TRACKAGE: "ALIENATED" - THE VICIOUS

APRIL 13, 2013

Wake up drunk. Up early to shoot to the border. We are convinced that we will not be getting in. Some of us have questionable records, so we immediately abandon the hope of getting in. Despite everything, we get in without a hitch! We pull over, light up a smoke and jump for joy. We get poutine then cruise to Foat's. He shows us Jabba's Palace. Bangin' fresh DIY spot. It's sweet as fuck, very reminiscent of East 7th. Hang back at Lauren's for a bit and stuff our faces whilst blasting Terrorizer. Lauren's the sweetest! She buys me a shitload of beer. Way unnecessary, booze is not cheap up here. Our buddy Zach, also brings us a bottle of Wild Turkey; fucked up nice!! I meet the local burnout, Crazy Joe and he wont let me fucking leave without trying his homemade wine. I get obliterated. Koszmar play a sick set. Loud fucks. We play our loudest set to date, I feel my organs tremble against the raw volume. Fuckhead shit. We go to some boring after party and get trashed. Sick.

TRACKAGE: "RIPPED TO SHREDS" - TERRORIZER

APRIL 14, 2013

Extremely violent hangover, I drank enough booze to kill a camel. I feel the bite of that rancid ass homemade wine as well. Eeessshh! Drag ass to the car and we get out of the city. We trade the gorgeous VBC sunshine for the depressed overcast sky of Olympia, Washington. Everyone looks smacked the fuck out and battered. Interesting town. We get down to the house where the Gag dudes stay and James of Sterilized/Gag cooks us some bomb ass lentils and rice. We wait for 10pm to roll around and go down to Old School Pizza. Sterilized open the gig and they are *savage as fuck*. Easily the gnarliest band we have played with on this tour. Brutal with a capital B. I don't see Smuts because I was being a drunk dick pounding Wild Turkey in the van. Gag close the gig and do they're normal shit by playing a fucked up sick set. We go back to the house and crash. We are tired bastards.

APRIL 15, 2013

Get up and ease into the drive. We're not going too far. Grab some dank ass coffee and roll out. We hear of the Boston bombings on the way down to Portland. Our homies, Drapetomania are out there and we hope they are doing okay. Crazy shit. Our song "Bombed Out" strikes a particularly deep chord tonight. We fuck around at Cathedral Park before we get to Matt's where we stayed before and he cooks us some slammin' pasta and salad. Props dude! We get down to The Know to load in and we chill before our set. We get drink tickets and I start knockin' em back as usual over pinball and tunes on the jukebox. No one notices I play a 27-minute song and I am thrilled. I wind up in the van again before our set guzzling more Wild Turkey and proceed to puke my brains out. We play a savage set to a boring crowd. Cool.

TRACKAGE: "SISTER RAY" - THE VELVET UNDERGROUND

APRIL 16, 2013

Long ride back into Frisco. Spend the whole day driving. It's a nice ride though... rain and shit into sunshine and shit. We get in town with enough time to piss and shower. We roll up to the spot and I wander around for an ATM. Slam some beers in the van after. I get inside after and some of our homies are coming through. and she's got a fresh tape for me, a bangin' mix of punk from Mexico! This makes me a happy fucker. Fema Coffin and the New Flesh play rippin' sets. We get up after and play our guts out. People dig. Sick. I get drunk and we go back to Jeremy's. Zzzzzzzzzz…

TRACKAGE: "KILL THE PAIN" - CÜLO

APRIL 17, 2013

Bakersfield tonight! My band warms me that we may blow the place apart. We play Munoz Boxing Gym. I have no idea what to really expect. After all these road detours and shit, we arrive. It's rickety as fuck. I love it. Aside from playing inside the ring itself, which inhibited crowd reaction/interaction; it was fun. We sell out of our last copies of the EP and some *Bato* even asks us to all put our John Hancock on it. Fancy shit. After we play, we ride back to LA and my lovebird scoops me up. Nice way to end the night.

TRACKAGE: "PETROL" - THE VIBRATORS

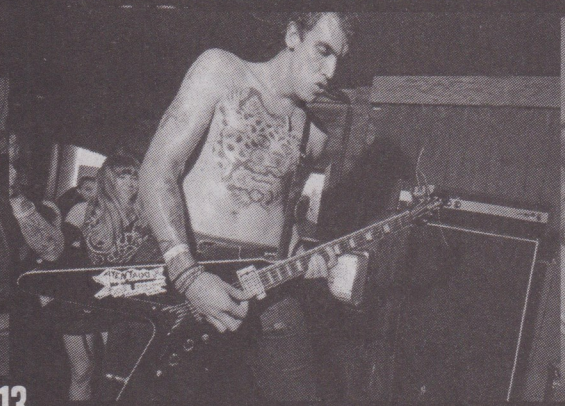
APRIL 18, 2013

I get to hang back at home for a bit today. I feel beat as fuck… but it's almost over. We play Aladdin Jr. in the town of Pomona tonight. It's a buggy ass gig. We play with a bunch of random bands. Not too many people come out, but whatever. Some of our homies roll through and peep us. Soft crowd, but fun times. Crash out after.

APRIL 19, 2013

Tour finale! I get back home for a bit to crash out on the couch for some additional rest. I get a call from my boy, Monk saying he's got an extra ticket for Infest in Oakland. Fuck it. We get down to The Vex in East Los Angeles to open a show Capitalist Casualties are headlining. I pound a deuce of tall cans and we play a fucking loud ass set. All the OG punx I've known for years say it's bitchin' shit. This is good. We saddle up and lock and load. Ride back to the bay one last time.

TRACKAGE: "ROAD TO RUIN" - JELLYROLL ROCKHEADS



BONUS SHIT: APRIL 20, 2013

We ride through the night and arrive back at Jeremy and Kat's around 5am. Crash out. I get calls from my homeboys, Monk and Gio. They crashed at Golden Gate Park in a camping tent. I assume that because they rang my ass at 8am, they didn't sleep much. I walk a few blocks and catch the bus down to Haight to where they are posted. Monk skates up to me and informs me that they got completely stoned and forgot where they parked. No bullshit. We spend the next hour or so scouring the streets adjacent to Golden Gate Park looking for the stupid Smiths-mobile. (The vehicle dubbed this because it was his sisters once and it has "The Smiths" emblazoned across the back windshield. Wimpy.) I lug my stupid bag stuffed with stupid shit around, ready to slug my boy, Giovanni out of frustration. Eventually Monk rings me saying he found the car, not more than a block from Amoeba. Dumb. We eventually get into the park; mind you it's 4/20… And it's a straight up hippy swap-meet/convention. It's unfuckingbelieveable how many deadheads, oogles, fr3$h kids, thugs, ravers & general knuckleheads are there. Everyone soliciting his or her wares. The epitome of a ganja clusterfuck. We get bored and shake the spot. Get to Amoeba and score some sick wax. Get to 1-2-3-4 Go! and score more sick wax. After getting some shitty overpriced pizza in Oakland, we scope the line at The Oakland Metro. Bump into some of the LA posse. Get beer… Get drunk. After drinking *more beer* at Beer Rev. We get in line. The five tribes descend upon the Metro for this shit. After much waiting, this is it. Infest takes the stage. Right before they strike their first notes, I do much drugs and *boom*. They come in, ripping heads clean off. All hype is destroyed at this time and I am stoked to see them again at Chaos in Tejas. After the gig, we head back to our buddy, James' place and smoke ourselves stupid and play Super Smash Bros. until our eyes bleed. A fitting way to end my first tour. I cannot wait to fucking do it again. Well, until then jerks and screwheads—when you see me, you see me. *Paz.*

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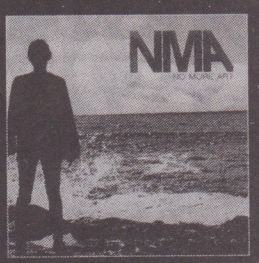

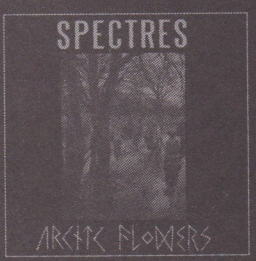

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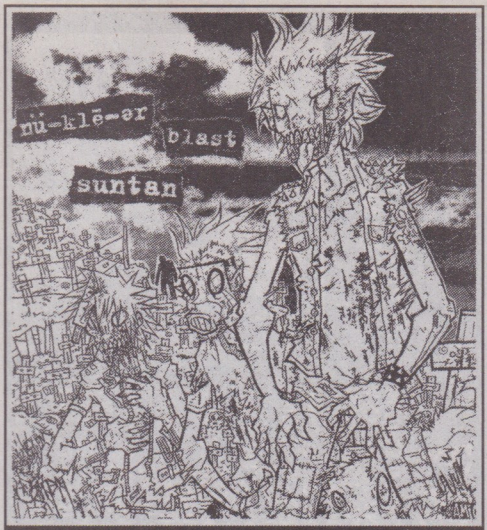

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ZUDAS KRUST

It is easy to overlook the sheer futility and despondency that became the catalyst for many early hardcore punk bands to start making harsh, noisy music. This protest against an unacceptable existence has been replaced, or appropriated, to a degree by the desire to have that next "must have" record or tour shirt. Zudas Krust represent the original punk aesthetic and attitude, existing within the brute reality that is Jakarta, Indonesia. They formed six or so years ago and have since released many tapes and CDs. Their debut 7" has just been released and is available from the band and other labels around the world (you are also encouraged to download and distribute it freely). Zudas Krust play fiercely desperate hardcore punk, that is above all honest and sincere. When they play songs that rage against government corruption, poverty, authoritarian brutality and corporate greed, it is more than just a punk catch-cry, it is the stark reality of life. They are the Dogs of the Doomland! Interview by Shane Hunter. Photos by Gunawan Wibisono.

MRR: Please tell me about your life in Indonesia. What do you do for work? Does being involved in punk make it difficult to participate in Indonesian society? Are there many prejudices against punks? Does your family attend your shows?

Roy: My life is just the same as others. Every day I keep trying to be a useful man for myself and others, even though it is only a small thing. I am used to being jobless, and nowadays I am interested in farming. Who knows, I will become a success farmer? Hahahaha. Farms impress me.

Yes, it's quite difficult for people to be interested in the punk community, but day-by-day they can accept the punk community because the punk community involves them. My family supports me, and they let me do what I like.

Esa: Living in Jakarta (I cannot say about living in Indonesia, since it is so general) is as shitty as living in other big cities around the world, I assume. It is overpopulated, hence it creates massive problems, like poverty, problems with public healthcare, traffic jams, floods, etc. Yes, I do work a daily job. That's why it has kind of made it difficult for me to find more free time to do other activities, such as taking care of my label, setting up shows for touring bands, and writing new songs for my bands. But I find a way. Although it is very difficult to handle the workload. I don't think being in punk makes it difficult to participate in Indonesian society, ex-

cept if you have tattoos on your visible body parts, or have a Mohawk or dreadlocks; but a mullet is acceptable, especially in some parts in Indonesia, such as Medan. (Right, Roy? Haha) Well, it's a problem you're having if you want to work a daily job. Overall, many more people appreciate punks, better than in the early '90s when punk was new and the appearance was shocking. I don't think my parents would attend my shows since they're so religious ha ha.

MRR: Ha! Jakarta is the absolute craziest city I have been to. It is massive and so crowded and polluted; the traffic is an absolute nightmare (and I've had the privilege to travel throughout the world, so my opinion in this case is not an ignorant one)! I don't mean to be rude, but I could not live in this city. What keeps you in Jakarta, particularly Esa? Why not one of the other cities such as Yogyakarta or Bandung, which seem a bit less stressful?

Esa: Well, it's a tough question. Jakarta has changed a lot these days. It's becoming a shithole for many of us. Like you mentioned before, one big plate with nothing but viruses and bacteria. Its large population attracts many corporations to shove shit into our throats. Car and motorcycle companies use the local government to protect their interests in the name of profit. Car and motorcycle populations increase greatly every year. You know, by designing a poor public transportation system by the government, you can see horrible traffic here. I was born here, raised here, this is my home. I think moving to other cities which are more comfortable is not a tradition for many of us here, unlike in Europe or the United States. It's a tradition of living near our families, like a communal tradition. Family in a nuclear family, or a group of friends that you really love. At least that is my reason.

MRR: My impression of Indonesia is that it must be the punkest country in the world. Travelling there was an absolute humbling experience for me, seeing what the punks in Jakarta, Bandung, Solo, Denpasar and other cities and towns have managed to achieve with so few resources. There are "true" streetpunks that have to beg for money and food that really don't have other options (in comparison to "streetpunks" from other countries who more likely choose the lifestyle for other reasons). Can you explain the situation that leads many of these kids to choose to be punks?

Esa: They take examples from the older people, and of course our socio-economic situation. Seeing how fucked up their lives are, they don't really have options for education and the future; seeing reality day by day, you either become a punk or a criminal. Most of the punks here come from lower class families. We have to fight everyday just to survive. Either working as a cheap laborer or doing something to earn enough money just to get something to eat. We see punk as an escape route, as an alternative to our survival, our fucked up survival. The price of everything is getting fucking expensive. There are not enough jobs for everyone. That's why lots of younger people choose punk. We don't have a fucking future, then why don't we spend our daily life doing something we like, something to express ourselves. For the younger ones, they look at the older ones and see them enjoying themselves. They still identify themselves as a punk, living life like there's no tomorrow. Telling stories that they can go anywhere, from Sumatra to Bali to Borneo; from the west side of Indonesia to the east side without much money involved and can make friends in every city. Hanging out, drinking, sharing ideas and experiences, listening to punk music, forming a band, playing in a music fest that looks to me more as a punk gathering, spending time together. Just by being a punk. That is quite an experience, isn't it? The experience of solidarity and the ability to do anything they want to do leads many kids to choosing to be punks.

MRR: Is decent equipment hard to source? Do bands share a lot of equipment? Are rehearsal spaces and gig spaces hard to find?

Esa: As I told you before, most punks come from the middle to low class. How can we talk about a proper musical equipment if we still have to think about how to make money to buy something to eat, pay for gas or public transportation, daily needs? Good or proper musical equipment costs a lot for many of us. Only a few punks own equipment, and there are even fewer who own amps and speakers. That's why for punk shows we rent the equipment and PA, because most bands don't have their own equipment. So, we share the equipment. Rehearsal spaces are not really hard to find, but of course it is a different situation in every city. In Jakarta, a rehearsal space will cost from three to five dollars per hour, depending on how good the equipment is. But there aren't many who can't tolerate punk music because it is destructive and they say that it can damage their equipment. As for gig spaces, now it's getting really hard to find any. Mostly we use cafes or studios, but it's getting hard because most shows end up bad, with punks fighting each other, wrecking cafe property, etc. Most cafe owners don't want to book a show in their places. Now we organize shows on the street, on sports fields, abandoned bus terminals, studios, but yeah, we can't do it permanently at one spot. You have to find another space each time. A proper space for a music event can cost you big money. I personally can't afford that because the only money we get is from the bands. Bands collect money to help us rent a space, the equipment and PA. A good venue can cost like 350 to 500 dollars. We only have 200 dollars from the bands. That is only enough to pay for a space that is cheaper and also comes with equipment. We can't expect much from the entrance fee because the fee is cheap, only a dollar or two. And a regular show will only bring around fifty or a few more punks that buy tickets. The rest are waiting outside to see if they can get inside for free.

MRR: What the fuck is up with the cops shutting down shows? Is there a strong action against punk in Indonesia from

the government and police? How do you get around this problem? Do you often have to bribe police to let you play shows?

Esa: The cops shut down shows because we don't have permission to do a show, especially in a public space. The rule is that we have to get permission from the local authorities and police if we want to have any public gathering here, especially for music. To get permission, we have to pay the local authorities, from the local level to the police authorities in that area. Sometimes the police show up during the show and ask for money. So yeah, we kinda bribe them to let us play. If not, they will shut down the show. It's a different case if we have a show in a business or entertainment area or café. We don't have to bribe the pigs because automatically the cafe already has permission from the local authorities. As for strong actions against punk in Indonesia from the government and police… It depends on the city. There are some cities that have a strong religious connection and to them punk is a real threat to their religious activities and norms. But I don't think that has never appeared in Jakarta because Jakarta is a big and multicultural city. So the pigs don't have any reason to arrest us or anything. Only if you are committing a crime will they get you.

MRR: Indonesia has many punk bands and what seems to be a very active and healthy punk scene, but there is not a lot of interest in these bands outside of Southeast Asia. Is this a fair comment? Why do you think this might be?

Roy: Yes, it is. I absolutely agree with you, because the basic problem for the punk community here regarding sending and sharing the message is language. Most punks cannot use English well enough to build communication, so this is the main problem the punk community faces in sharing their message.

Esa: Yes, it is. We have hundreds of punk bands, have lots of labels, zines, etc. And yeah, I agree with you, there is not a lot of interest in Indonesian bands outside of Southeast Asia. I think there are two factors that contribute this. One is our own internal problem, which is that most of us here don't communicate in English. Some of us understand basic English, and only few of us can communicate proficiently in English. So, there is a language barrier that prevents us from getting involved in the international hardcore/punk scene, because the international hardcore/punk scene uses English as its universal language. Second, the external problem: lack of international hardcore/punk solidarity, or the simple lack of open-minded punks. It is hard to get involved in the international hardcore/punk scene or to communicate with friends or bands from Europe or the USA knowing that we come from a far-far away land called Indonesia. I have found some stubborn punks who think that their scene is the best, or their band is big, so they don't care to answer my emails or messages, knowing that because I come from Indonesia, I will not boost their popularity. I call it elitism!

MRR: I have noticed a lot of foreign bands touring Southeast Asia in the last five years. Why do you think there is such a big interest now? And how are these foreign bands to deal with? Any good stories?

Roy: As I said before, it also still has something to do with the opportunities that some of my friends have to communicate with many people in many places. Usually, we get a message from them telling us that they want to tour Indonesia. Many processes are undertaken to provide information, such as how and what kind of shows are here, where we can do the show, where to stay, what to eat, etc. Surely we make them feel very comfortable with all the capabilities we have and weaknesses… Many good stories certainly. Maybe you can ask the individuals who are in Cutsick, My Disco, Pisschrist or other bands from Australia who tour here.

Esa: Scumsystemkills and Repoman also played in Indonesia, Roy. And others, too. Please ask them for stories about touring in Indonesia. More and more foreign bands are touring Southeast Asia. I don't really know what makes them interested in touring here. You can ask them. I think it's the *enthusiasm* that makes us different and attracts foreign bands. We have a lot of enthusiasm because we have tons of punks who support the gigs. Especially if a foreign band is playing. We can't afford to go see them in Europe or the USA, so being able to watch them play in our own country is good. But I don't know. I think that some foreign bands tour here just to fill their portfolio, just to let everyone see that they have toured to the scenes with the biggest crowd in the world, Southeast Asia! I know it's kind of cynical, but some of them don't even reply to emails after playing here. Ah, maybe it's just me.

Well, first I shall remind you that you shouldn't expect any good equipment, accommodations, transportation, money, etc. here. Most of the time we don't have good equipment, we don't have money to pay for you to sleep in a hotel, sometimes you have to go to other cities on public transportation, and most of the time we can't afford to pay you after the show. We can only give you a place to play, a place to sleep, some food to eat, and of course, our humbleness and generosity.

MRR: Is there a specific purpose to the music of Zudas Krust? Are you trying to spread a message, or is it all just for fun?

How did the band start? Describe your sound and influences.

Ro: My purpose from the beginning of joining this band is to network and communicate with everybody. That's my biggest point. Of course, we (Zudas Krust) want to deliver something from the lyrics that we have written down. We want to share how where we live is really complicated. The band began around February 2008, and we have had some changes in the line-up. We like to say "raw hardcore punx that are influenced by society" to describe our sound. For music, we're inspired by some bands like Outo, Lip Cream, Anti-Cimex, Oheivasarra, Discharge, Red Stain, Stand Against, Drunkard, the Dirty Dogs and Satellite.

Esa: My specific purpose when writing music for Zudas Krust is to write songs that fit me. I love fast music that sounds dirty. And for the lyrics, I write things that happen in my daily life, some things that happen in my environment. Yes, I am trying to spread a message through our songs; if not, then, for what? I also love to communicate, so being in a band made it easier for me to communicate with others, especially communicating my ideas and thoughts about something that matters. But we do this for fun, too. I think that's what most of us do here, something that matters while still having fun. We will get old faster if we take it too seriously ha ha. Well, Roy asked me if I wanted to join Zudas Krust as a bassist in May 2008. I accepted, and that became my first band in Jakarta, after finishing studying for six years at Lampung ha ha. Friends who listen to our music tell us that we sound like shit and we hurt their ears ha ha. Most people misjudge us to be a D-beat band, but we're not exactly a D-beat band. We love '80s hardcore/punk from the UK, Sweden and Japan, and we play it fast, with a raw sound. Our influences range from Totalitär, to the Varukers, to Gai, Wretched, Death Side, Gloom, Parkinson, Satellite, and Pisschrist.

MRR: The artwork for Zudas Krust releases contains a lot of war imagery. Why is this? Is the threat of war a big possibility/issue in Indonesia?

Roy: Yes, it is. The artwork about war will get attention from the people. Ha ha ha, just joking. I mean, it is not like the war that is happening in some parts of the world. We cannot feel the hurt of the people that suffer directly from war. They lose their families, their houses and their lives. That is really miserable.

Esa: Roy is the man behind our artwork. Yes, war is an issue in Indonesia, loosely. We have fascist thugs in the name of religion, chauvinistic views, patriotic views, and they are very dangerous. These mass-organizations are being bred by the status quo to create mass-terror for civilians. That is war too, right? I can write hundreds of words to describe their actions towards poor people, people that are different, etc. But in the internet age, you can browse news about the brutality of the FPI (Front Pembela Islam/Islam Guardian Front), the FBR (Forum Betawi Rempug), Forkabi (Forum Komunikasi Anak Betawi, one of the elite of these local thugs is Jakarta's governor right now), PP (Pemuda Pancasila, founded by a General's son, being supported by State Intelligence Unit).

MRR: There have been a few lineup changes for Zudas Krust. How has this affected the band over the years? Do you have a steady line-up now?

Roy: Yes, we do. The influence of Zudas Krust is not wide. Sometimes we need a new line-up. Learning our character and our music is not a big thing. Jakk is our guitarist. He understood enough of the music and the sound that we play the first time he joined the band. Before that, we had Madd doing vocals and when he decided to quit for personal reasons, Essak replaced him on vocals and bass. Jakk plays guitar, and I play drums.

Es: I think it affected us a little bit. Especially in the vocals, since we have had four different vocalists in the past, and now it's me. And maybe the guitar sound has been influenced a little bit. On a larger scale, we already have our own patterns and character. Now we've had another line-up change. Me on bass/vocals, Agi (the original guitarist) is back again, filling the guitars, and Kiki is our drummer. Now you see why we have difficulties doing anything.

MRR: Can you explain the title of your new 7" EP *Dogs of the Doomland*? I know in some other countries with strong Islamic influences, dogs are seen as dirty, almost evil creatures. Is it the same in Indonesia?

Esa: It's based on the song "Anjing Perkotaan" on the EP. Yes, you are right. Since the majority of the people here are Muslim, they view dogs as dirty and evil creatures. There are some *Sunnah* that explain why dogs are prohibited in Muslim life. I chose dogs to refer to as ugly creatures that were created from this doomland that I call Jakarta, a land where there is a battle between profit and humanity, and profit is the winner. Creatures born from the effect of this greedy economy, where the rich are getting richer and the poor are getting fucked to almost nothing. This chaos breeds a monster, a rebellious creature. A wild and untamed creature that is ready to burn this doomland to the ground, and also as a shock value for the majority here, although to punks here dogs are fun-loving creatures. Anyway, the whole idea of the title is described in our lyrics.

MRR: The lyrics are mostly in Indonesian (Bahasa), with a few in English. Do you think that writing music in your native language affects interest in the band? What themes do you write about and why?

Roy: Yes, I do. I hope that the lyrics can send a message for the people who read and listen. Perhaps the effect is not as big as we expect, but we keep trying. Not only to make people interested in the band, but also to make people understand what we deliver. We have written about many things, not just about the war, but more than that. Like how difficult it is to live with the system that never supports people, or how it is so difficult to find a job and about family violence that always involves women and children and sometimes many wrong reasons. So many things we can share with society. For me, these are relevant and should be shared.

Esa: I don't know, but I prefer writing lyrics in my native language because it is easier to fill in between the music, and I can easily remember it during a show ha ha. I can also make it clearer if I write it in Indonesian, because I have a limited English vocabulary. We write about things that are close to us, that affect us and people around us—like what it is like to live in Jakarta. Our personal views about personal things, like how this greedy system is converted into government public policies and turns our family into hungry zombies and changes our communal-based family into individualistic people who care about nothing except being compulsive buyers. I think we write about things that happen to us on a daily basis, and this is much more important than writing about war in general, or things that don't touch us directly.

MRR: The lyrics to your new EP are very dark and heavy and have a bleak outlook (from the translation I read). Was there an intended theme to the lyrics of this recording? Was there anything particularly that influenced or inspired these lyrics?

Esa: Well, actually it's an output of my frustration living in this city. Moments where I get tired of doing the same shit work every day, and during my long hours to and from work I see lots of injustice and the worst traffic, people going crazy, and inside their mean and stressful faces, I see the blank eyes, empty expression caused by long hours of work and the traffic, where we can only have a little free time in our rented house, just for sleeping and to get a bit of rest before going to work again. How the price of everything is getting higher, so everyone is trying to work hard to fulfill their basic everyday needs. I tried to create one theme for the EP and I can only think about how much worse this city is, and my personal life, which was such a mess during that time, so I wrote dark and heavy lyrics. I think it also appears in our music, in which all the songs are a bit dark compared to our previous releases, like the first song, which speaks about how this city turns us into industrial slaves. This is the city of speed, where you have to move fast to survive. In terms of the industrial economy, speed is good for business. While we are hardly catching our breath, we slowly rot and don't even have enough time to question everything. The city itself collapses into pieces because it can't handle the speed.

Song two speaks about the effects of how our greediness create disasters around us, from floods, Lapindo Mud, and other social disasters, like the crime rate that's getting higher, traffic accidents, etc. Song three is actually an old one that I wrote before I planned to write something for this EP. But I guess the lyrics speak for themselves. Song four is about how this city turns everyone into those who don't fucking care about their social environment and responsibilities. The city creates the illusion that if you keep working hard, you will gain wealth and be rich. In fact, you will never be rich. So, the people become more and more unaware of anything and become greedy monsters to everyone. Song five is a story of a post-apocalyptic era in this city, where there are dogs, wild dogs born from the ashes of this shit city, dogs that the majority of people in this country think are evil and dirty; these dogs organized themselves to destroy the real evil power that runs this city, which is the greedy monster: corporations and government. I also read Pramoedya Ananta Toer and Tan Malaka books a lot that time. That helped me analyze the situation.

MRR: You have mentioned the Lapindo Mud Flow tragedy to me a couple of

times. Could you give me a description of what this is all about? How has this affected you?

Roy: It was about four years ago. Lapindo Brantas failed to follow standard procedures for pumping natural gas in Sidoarjo, East Java, causing a never ending hot mud flow that inundated many buildings and commercial lands in the neighboring area. Now, the tragedy has been regarded as a mere natural disaster and responsibility of Pt. Lapindo Brantas and the owner have been transferred to the government. The mudflow has produced at least 21,000 victims and more than 3,500 families that were displaced, dozens of villages were submerged, hundreds of hectares of farmland were submerged, the mud submerged dozens of school buildings, and no less than 20 companies closed. And of course the government should be responsible for all this tragedy.

Esa: I think Roy has made the Lapindo Mud Flow tragedy quite clear. I will have to mention that Pt. Lapindo Brantas, which is the exploration company that caused this tragedy, is owned by Aburizal Bakrie, who is now a the Coordinating Minister for the People's Welfare (and also one of the richest man in Indonesia), and that state department is taking care of the mud flow victims. So, as you can see, he systematically changed the responsibility from his company that caused this tragedy to the government. And we both know that the government money is from its people. So, in other words, *it is us who pay for this tragedy,* and it is us who become the victims of this tragedy. While his company spent lots of money to buy the media to recover their image, to change the subject of this tragedy, from Lumpur Lapindo (Lapindo Mud Flow, Lapindo company who caused this tragedy) into Lumpur Sidoarjo (Sidoarjo Mud Flow, Sidoarjo is region that suffered from the earthquake that caused this tragedy). It didn't affect me directly, but as I have mentioned before, it is our tax money that is being used to pay to build new homes for the victims, to pay for the victims' land that was destroyed, etc. It is also an example of how government is run by the rich who care about nothing but building a castle of fortune above people's suffering.

MRR: What the hell does "Zudas Krust" mean?

Roy: There is nothing special behind the name Zudas Krust. It just came into my mind. But I really like this name, because the sound is cool…Ha ha ha ha.

Esa: I fucking don't know either, Shane. Whenever I ask Roy about this, he offers me some alcohol so I can get drunk. I believe there is something about the name ha ha.

MRR: What other bands should I check out?

Roy: There are many good bands that you can check out here. Some of them I have already recommended to you. Peace or Annihilation (they have many releases, some on vinyl), Firstblood (they also have fast tempo), Bombardir (they have a bit of dark style, but a faster tempo), Kontradiksi (they are fast and straight to the point), Kontrasosial (good music), Hellowar (epic crust), Kroia (dark crust with mid-tempo), Noisy (new band that is female-fronted). Since I live in Medan (North Sumatra), I would like to recommend some of the bands here that I think are good, such as: Jahat (new D-beat punk with a fast tempo), Diskorporasi (raw D-beat punk), Noise Attack (young band with a high spirit) and my favorite band, R.K.A. (they are influenced by S.O.B. and Agathocles). So, I hope you check them out and build your communication with them.

Esa: Lotsa good bands here. Roy already mentioned many. I will add To Die (they're getting noisier, experimenting with huge amounts of noise layers), Ashes of Death (crust with some metal), Assault (neo-crust), Terserah (crust/grind) and many more. I believe it would be more effective if people emailed me to find out about our local scene.

MRR: The network of punks in Indonesia and Southeast Asia seems very strong, lots of support between punks from different parts of the country and regionally. What are your experiences with touring around Indonesia? Have you had the chance to travel to other countries nearby?

Esa: Zudas Krust actually hasn't done any tours around Indonesia. We only did a mini-tour to the south side of Sumatra a few years ago. We also haven't done any tours outside Indonesia because we are busy with other activities. I once went to Kuala Lumpur. Yeah, thanks to MySpace and Facebook and the internet, it made our communication easier. It's getting easier to organize something because nowadays almost everyone is active on the internet, and since Southeast Asia is not such a huge region, plus the network itself is already solid since the late '90s, it's easy to link ourselves with friends around Indonesia and Southeast Asia. Thanks to punks who took the time to travel outside their place, linking the scene, trading stuff, sharing skills and exchanging experiences so that we have a solid and strong Southeast Asia network.

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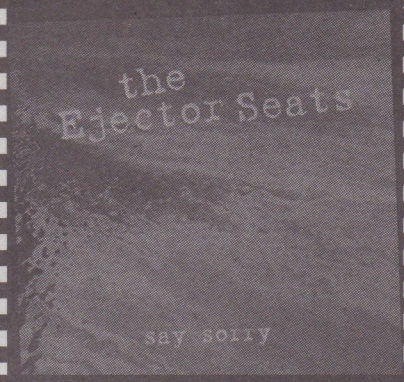

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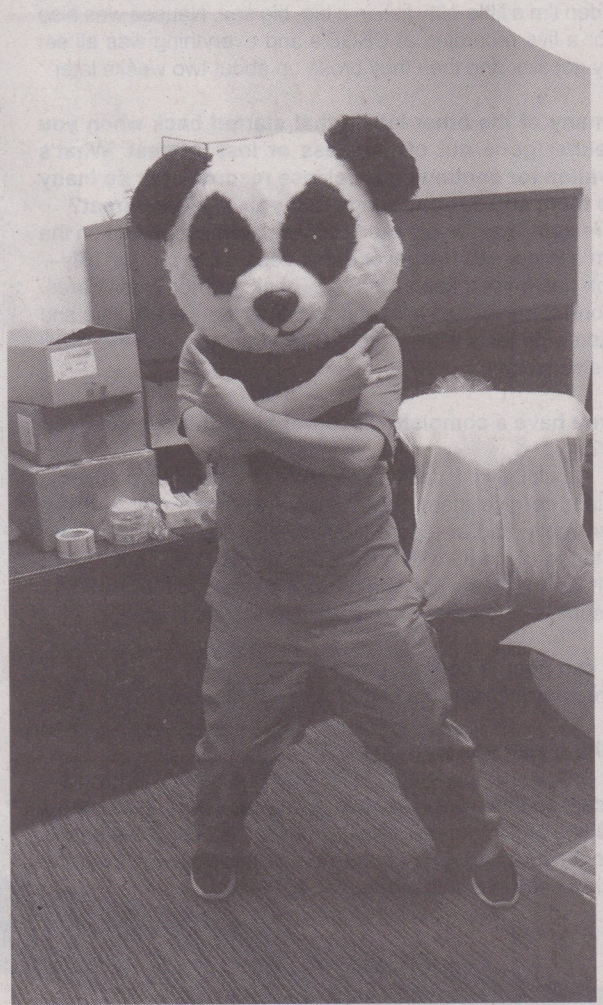
FAT WRECK CHORDS

Clearview Records was started by Todd Greene in Georgia in the late 1980s as a way to release records that Todd was interested in collecting himself. Now based in Texas, Clearview has remained a complete do-it-yourself presence for more than 25 years—and has released records for bands such as Dropdead, the Queers, Jawbreaker, Screeching Weasel, Dag Nasty, and Antischism. Chances are you probably have at least one Clearview release in your collection.

Todd is a very down-to-earth guy who continues to release new records today that he would be interested in collecting himself. Some of Clearview's recent releases include extremely original and elaborate packaging with multiple LPs, and I look forward to what his mind will come up with next. Interview by Kyle Folsom. Photos provided by Todd Greene.

CLEARVIEW RECORDS



MRR: Please tell me about the origins of the label. What year did you start, and what was your impetus to begin releasing records? Has it always been mainly a one-man operation?

I was living in Georgia for several years in the late '80s, and I had a record collection with a short want list. I got to the end of my want list, and I thought to myself, "What the fuck am I going to do in Georgia now? I know, I'll make records that I would want to collect."

I first put out a local band, Debt of Nature, from Augusta, Georgia, and figured that pressing only 500 records would make it easy to sell them all. I found out in short order that 500 records is a lot more than it looks like. I then thought, "Now I need to make records that I want to collect—but that other people would want to collect as well."

While I've always had people who have been nice enough to help, I was the only one finding bands to do projects with and financing things.

MRR: Did Selfless Records morph into Clearview Records, and if so, why the name change? Can you tell me a bit of that history?

One of my biggest customers in the early days was Dutch East India, and they asked me if I wanted to do a production and distribution deal. They would manufacture the records as well as distribute, and I'd find the bands. I discovered after working with them for a while that they would press and sell more records than they told me. The bands didn't get paid for those extras, and Dutch East kept all the proceeds. So I decided to leave them and start a new label name to completely separate myself from Dutch East India.

MRR: Maybe this sounds a bit weird, but I've always found there to be some mystery surrounding your label—especially because you've never really had any internet presence. Was that something that you did by

design, or have you always just found it easier doing things without a Web site or a lot of advertising over the years?
To be honest, I really enjoy the interaction with the bands, the design and manufacture of records, but I am completely lazy and possibly incompetent when it comes to the administrative side. I tend to take the path of least resistance.

I started back in the day with no internet, and until very recently, I've just kept doing it the same way. But I just got married to an amazingly organized and internet-proficient lady, Debe, who is very interested in the label and has taken the customer service side of things up several notches. She recently set up a website for us.

MRR: Did you ever stop doing the label? I feel like there have been years that have gone by where I didn't hear much from Clearview, and then I'll see a new release out of the blue!
I've never really considered myself a real label. I only do projects. If a project appears that interests me, I'll do it, and if not, I still go to work from 9-5.

MRR: You have mainly released pop-punk records, but I know that you also released some crust records in the '90s, like Dropdead, Antischism, and Initial State. Were those bands that you were friends with or just bands that you thought were great and made an offer to?
I listen to everything musically imaginable, and I would release many more genres if possible. But mainly I do the projects I do because they fall in my lap.
I used to book tons of bands and had access to many, many more bands in person, but I got really burned out so I don't have face-to-face access to those bands any more.

MRR: Can you tell me a bit about the Ramones covers LP series that you started doing back in the '90s?
All of my ideas start off with "What if?" So, I was driving one day and thought, "Wouldn't it be fun if Screeching Weasel would cover an entire Ramones record?"
When I made it home that night, I called Ben and told him my idea. The band all happened to be at his house right then and there. He turned to them and asked, "Hey guys, wanna cover a Ramones record?" He came back to the phone and said, "Sure." That was it. The rest of the Ramones records were all done in the same spirit of "What if?" and "Wouldn't it be fun?"

MRR: Did the series reach its conclusion to your satisfaction, or were there plans to release more records after the McRackins did *Too Tough to Die*? I'd still love to see more, like for someone to do *Mondo Bizarro* or *Adios Amigos*.
Clearview as a label only did the Screeching Weasel, Queers, Vindictives, Parasites, and Boris the Sprinkler records. All others I had nothing to do with. For the subsequent Ramones records after those, labels would ask me if I minded if they put out a Ramones cover album. Who am I to say no?

MRR: Did you find it strange that after the McRackins did *Too Tough to Die*, Liberation records did their own version of the *Too Tough to Die* LP with Jon Cougar Concentration Camp?
No; I encourage any band to do anything they want.

MRR: Am I wrong in thinking that you had some kind of a relationship with Shredder, Coldfront, or Liberation records?
Yes.

MRR: Do you maintain a working relationship with any other labels?
No, but I have some friends here who run labels and help me with my projects: Ryan with Jolly Ronnie Records and Clay with Rescued from Life Records.

MRR: You just released a Lillingtons 6xLP box set, the majority of copies, which sold out in just an hour. You only pressed 500 copies in many variations—did you just want to release something for the true fans, even though you probably could have sold many more than 500?
500 copies of a 6xLP box set is all my credit card can handle.

MRR: Besides the Lillingtons box set, what else have you released lately?
Last year, I did a 3xLP set for a European band, Crippled Black Phoenix, limited to 591 copies, of which I sold four copies in the United States. Thankfully, a distributor in Europe bought the rest. I also did a Teenage Bottlerocket two-song 7" of Joy Division covers. This year so far, I've done a project with Iron Reagan limited to 1,500 and another with Ghoul limited to 623.

MRR: Tell me a bit about your upcoming releases. I know you've mentioned you have another LP box set for Teenage Bottlerocket coming out in the future. Anything else?
The Teenage Bottlerocket 8xLP set, which will be limited to 1,000 copies, should take up a good portion of my time for the summer and early fall.

MRR: Do you maintain a relationship with any of the bands you have released in the past? Obviously you have stayed in touch with Kody from the Lillingtons, now in Teenage Bottlerocket.
Having worked with so many bands in the past, we tend to talk once in a while, or when they play shows here in Dallas.

MRR: Were there any releases you had planned that just didn't happen for one reason or another that you wish had?
Way back in the day, the Offspring was due to record live, but the drummer got sick and then their song "Come Out and Play" exploded. All of a sudden I'm a little-bitty fish in a big, big sea. Nausea was also on board for a live recording at CBGB's and everything was all set up, but Amy got sick and then they broke up about two weeks later.

MRR: So many of the other labels that started back when you did have either gone out of business or lost interest. What's your motivation for continuing to release records after so many years? Are there any current bands that you think are great?
I still make records that I would like to collect. I've never relied on the label to earn a living, and I've never depended on it to pay the bills—which I think has helped keep it going. Thank god for credit cards. There are tons of bands and a lot of new bands that I really love and would like to do projects with. If the occasion arises, then there will be a release some day.

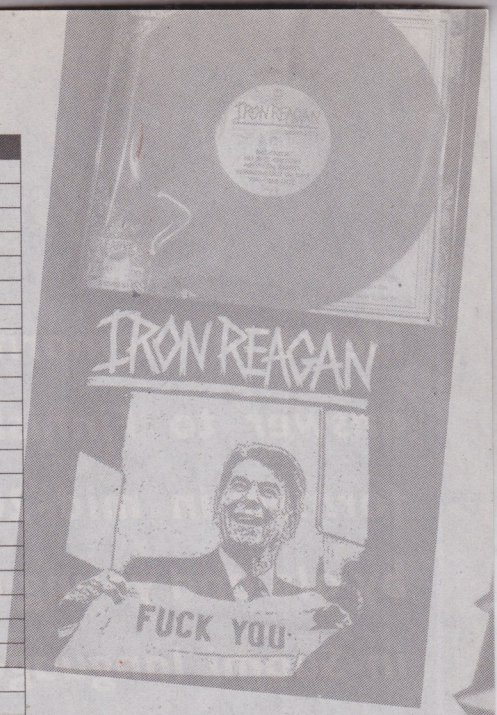
MRR: Do you have a complete discography of the releases you have done?
Funny you should ask; I don't even own all of my own records because I tend to give them out to people who beg me, and I've always been really bad at record keeping (pun intended). My wife has attempted to come up with a complete discography, but it does have a few holes in it. If anyone comes up with a record they own that could fill in some of the holes, we'd love to hear from them.

MRR: How can people contact you?
Email crvwrecords@gmail.com or visit www.crvwrecords.com.

MRR: Anything else you want to add?
Not overly. Just keep supporting *MRR* and check out all the new bands you can. *MRR* was my absolute music bible back in the day. I even got #0, the Maximum Rocknroll Presents: Not So Quiet on the Western Front lyric insert taken from me and thrown away from my history teacher back in eighth grade.

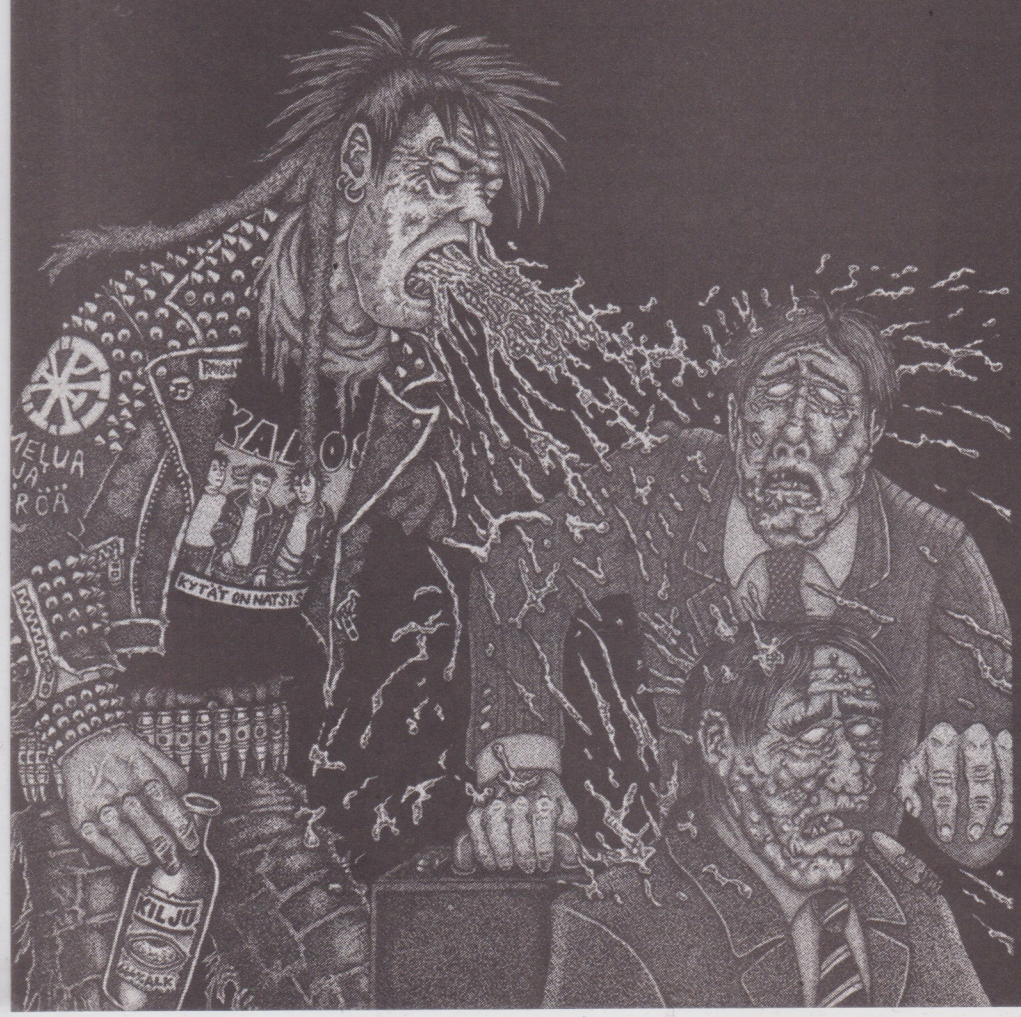
CLEARVIEW AND SELFLESS RECORDS DISCOGRAPHY

Band	Title	Format	Label	Cat #
Debt Of Nature	*Head/Heavy Water*	7"	SFLS	1
Toxic Reasons	*Nobody Tells Us*	7"	SFLS	2
Antischism	*Live in the Studio*	7" EP	SFLS	2.5
Jawbreaker/Jawbox	*Air Waves Dream/With or Without U-2*	7"	SFLS	3
Various	*Reagan Regime Review*	7" EP	SFLS	4
Dag Nasty	*85-86*	LP/CD/4x7"	SFLS	5
Toxic Reasons/Zero Boys	*Split*	7" EP	SFLS	6
Rumble Puppy	*Rumble Puppy*	CD	SFLS	7
Voice Of Reason	*Gear*	7"	SFLS	8
Screeching Weasel	*Snappy Answers for Stupid Questions*	7" EP	SFLS	9
Screeching Weasel	*Happy, Horny, Gay and Sassy*	2x7"	SFLS	9.5
Big Boys/Dicks	*Recorded Live at Raul's Club*	2x7"	SFLS	10
Antischism	*End of Time Plus One*	2x7"	SFLS	12
Nausea	*Extinction: The Second Coming*	CD	SFLS	13
Capitol Punishment	*Moral Majority*	7" EP	SFLS	14
Los Vampiros	*I Kill Dogs/Emo '91*	7"	SFLS	15
Sparkmarker	*Plug*	7"	SFLS	16
Screeching Weasel	*Ramones*	LP	SFLS	17
Screeching Weasel	*Punkhouse*	7" EP	SFLS	18
Dropdead	*Dropdead*	7"	SFLS	19
Down By Law	*D.C. Guns*	7"	SFLS	20
Down By Law	*Get Up Stand Up*	7"	SFLS	20.5
The Queers	*A Proud Tradition*	2x7" EP	SFLS	21
Los Vampiros	*Less Than A Feeling*	LP/CD	SFLS	23
Dropdead	*Dropdead*	LP/CD	SFLS	24
The Vindictives	*Party Time for Assholes*	2x10"	SFLS	25
Dropdead/Crossed Out	*Split*	5"	SFLS	25.5
Subvert	*Subvert*	CD	SFLS	26
The Queers	*Too Dumb to Quit!*	7"	SFLS	27
The Queers	*Shout at the Queers*	LP	SFLS	28
The Queers	*Rocket to Russia*	LP/CD	SFLS	28-1
The Vindictives	*Leave Home*	LP	SFLS	32
Antischism	*Discography*	CD	SFLS	34
The Queers	*Look Ma No Flannel!*	7"	CRVW	35
Spazz	*Dwarf Jester Rising*	LP/CD	CRVW	36
The Queers	*Suck This*	LP/CD	CRVW	37
Initial State	*Initial State*	LP/CD	CRVW	38
Dropdead	*Dropdead*	LP	CRVW	39
The Dread	*Can't Get Away*	LP	CRVW	40
Nothing Cool		CD	CRVW	41
Boris The Sprinkler	*End of the Century*	LP/CD	CRVW	42
Beatnik Termites	*Live at the Orifice!*	LP/CD	CRVW	43
Nothing Cool	*Losers Hall of Fame*	7"	CRVW	45
The Lillingtons	*I Lost My Marbles*	7" EP	CRVW	46
The Lillingtons	*Lillington High*	7" EP	CRVW	47
The Lillingtons/Nothing Cool	*Idiot Word Search*	LP	CRVW	48
Parasites	*It's Alive*	LP	CRVW	49
The Lillingtons	*Shit Out of Luck*	LP/CD	CRVW	50
Anti-Flag/ The Dread	*Split*	LP	CRVW	51
Mr. T Experience	*Road to Ruin*	LP	CRVW	52
Boris The Sprinkler	*Gratuitous 1998 Summer Tour 10-Inch*	10"	CRVW	53
The Lillingtons	*Technically Unsound*	CD	CRVW	53
Sack	*Get Wrecked*	LP/CD	CRVW	54
Teenage Bottlerocket	*Live in '06*	LP/CD	CRVW	56
Iron Reagan	*Demo 2012*	12"	CRVW	57
Teenage Bottlerocket	*Ice Age/Walked in Line*	7"	CRVW	58
Crippled Black Phoenix	*Poznan 2011 AD*	3xLP	CRVW	59
The Lillingtons	*1995-2006*	6xLP	CRVW	60
Ghoul	*Intermediate Level Hard-Core*	LP	CRVW	61
Teenage Bottlerocket	*Box Set*	8xLP	CRVW	62



CLEARVIEW RECORDS

Helvetin Viemarit is the Brazilian answer to Finnish hardcore punk, formed in mid-2011 in São Paulo by old and young bastards, vomiting in Suomi language over a hardcore perkele distortion assault. Interview by Renan Terrotten.



MRR: Hey Bonga and aparats! Who are the bastards behind this band and in which bands and projects were and are they involved? I know there's a huge list.

Bonga: I'm Bonga (vochaos) and I'm 27 years old. I used to play in hardcore punk band Cultura Decadente and Diskontroll, D-beat hardcore with members of Defy, Execradores, Tuna, Social Chaos, etc. We released a Split CD-R with Dödsdom from Sweden, a split 7" with Full of Hatred from Italy and a split LP with Cancer Spreading also from Italy. Hammer of Doom, a project with members of Nucleär Fröst and Diskontroll. Total '80s crust worship with a Sabbath feel. You can find two of our songs on MySpace. My current bands are the Kroni, we play sludge/doom/crust and exploit our most terrible feelings. Our first EP has just been released. Also played in Fear of the Future, '80s punkcore influenced by Fear of War, Puke, G.B.H., Anti-Cimex, Avskum, Judas Priest, GG Allin and others. Check our CD-R *Let's Get High (Before It's Too Late)* at www.fearofthefuture.bandcamp.com.

Jef: Guitar and vocals. Some other bands I used to play in were Unfit Scum (noise punk), Rot (grindcore), Tapasya (grind/noise punk) and Total Desgraça (noise punk). Unfit Scum is on ice now but we'll bring it to life again hopefully very soon.

Umberto: I play Bass, 40 years old. I have not played in any relevant bands, just projects that I have created, that recorded only rehearsals. My participation in the scene is more through doing art for bands, like Terveet Kädet, Ulster, Social Chaos, Armagedom, Brigada do Ódio, Sick Terror, Apocalyptic Raids, Ação Direta, Disturbia Cladis, etc. I learned to play bass to join the band, a fact I think the other Helvetin Viemärit members didn't know. I wanted to play bass with them because I'm a big fan of the sound and because of the friendship too.

Tiago: Drums. I play in O Mito da Caverna (dead grindcore) and Nekrollapse (stenchcore). I've played in other bands and have some projects with people from Nucleär Fröst that are great friends of ours.

MRR: Why did Pudol (Alex Bucho) leave the band?

Pudol: Unfortunately, because of work and other activities, I can't delay the noise of my brothers from Helvetin Viemärit. I just got out of the band so I don't flurry the gigs, because of my weekend work. I asked Umberto, a good friend of mine (almost like Jef) to play

HELVETIN VIEMÄRIT

and he was a big fan of the band. The other members liked him as well and he is still in the band today.

MRR: More than 30 years later since the first contact with Finnish punk in Brazil, what has happened since the beginning of the scene? As a band that in a certain way pays homage to the interchange of both scenes, tell us about it.

Jef: It's nice making a full record with all songs sung in Finnish, the first album like that in Brazil, but we're not the first Brazilian band to do that. Extremamente Irritante did that before, they have a song on their debut 7" EP sung in Finnish, and there's many other Brazilian bands doing cover songs.

Bonga: We are really the first band that directly worships Finnish hardcore punk, but the indirect influence has occurred for more than 30 years, in bands like Extremamente Irritante, as Jef said and also, in my opinion, in the first and classic national HC/punk bands. I think the beginning of Ratos de Porão and Cólera are totally influenced by the contact the São Paolo scene started with the Finnish punks at the time. The sound has strong bass lines, noise guitars and vocals with a lot of energy and vocals extended on the end of the phrases. In the documentary *Botinada* you can see several punks with Kaaos t-shirts. We can't forget Ruidos Absurdos, that had Javier (vocals and guitar of Armagedom) and Spaguetti (drummer of the metal punk era of Ratos de Porão), destroyer noise punk in 1983, really influenced by Kaaos/Cadgers.

Tiago: Guys, to be honest I think the Brazilian bands always sounded like many Finnish bands. I think, in an indirect way, the Brazilian hardcore/punk scene *always* worshipped the Finnish noise punk scene. I think the only thing Helvetin Viemärit did is sing in Finnish.

MRR: What is the idea behind your lyrics? Do you have any intention to sound like any specific Finnish band? If yes, which and what albums?

Bonga: Our lyrics talk about much stuff, like the shit life here in Brazil (violence from our police, the religiousness of the people, hatred of work, etc), the dumbness caused by the virtual life, anti-religion (fuck your gods and your masters!), anti-(wannabe) mainstream; and there are others that are more positive, about how we like noise, distortion and cheap booze. Our goal is not sound specifically like any band or scene, but it's not hidden that the Finnish bands are that we prefer. Personally, for Helvetin Viemärit, my inspirations are, just to name a few, Kaaos, Terveet Kädet, Bastards, Destrucktions, Mellakka, Sorto, Uutuus, Appendix, Maho Neitsyt, *Russia Bombs Finland* comp, Disorder, Sore Throat, Mob 47, Gai, Vorkriegsphase, Anti-Cimex, Heresy, Extreme Noise Terror, Siege, Rot, Von, the Wankys, Negative Approach, Drömdead, Gloom, Malinheads, etc.

Jef: We wanted to sound not only as Finnish bands but Scandinavian bands in general and whatever coming naturally from us. Some bands I could mention as Finnish influences of mine are: Kuolema, Sekunda, Kaaos, Riistetyt, Destrucktions, Terveet Kädet, Tuomiopäivän Lapset and Uutuus. From Sweden: Total Armsvett, Tatuerade Snutkukar, Asocial, Bedrövlerz, Anti-Cimex, Crude Ss, Avskum, Svart Parad and Skitslickers.

Umberto: I listened to *Russia Bombs Finland*, Terveet Kädet and Rattus before I even knew Discharge, and it was like 1986-87, so the sound and the lyrics are really familiar to me. It's the type of music that has always been my favorite.

Tiago: Bonga and Jef write the lyrics, so I cannot say much about them. Regarding sounding like Finnish bands, the only thing I want to do is to be noisy as Kuolema and as fast as Tuomiopäivän Lapset.

MRR: How's the scene in the huge São Paulo metropolitan area, what are the good bands and who is moving on with activities?

Bonga: The problem here is places to play and the big and expensive city. The places to play in the center are really expensive and, sometimes, don't have equipment, and the places far away from the center are really hard for people to go to and pay like ten bucks just to go and come back by bus and/or metro or spend like a one hour or two getting there. But, the scene survives, with regular gigs and festivals with a true DIY spirit. Some cool places for gigs are Projeto Cicas, Caffeine Sound Studio, Formigueiro and Triball Show Barueri. Festivals like Carnificina, Noise in Your Head, Dias de Cultura Punk. Good and active bands are many here in São Paulo, but the top for me are Nucleär Fröst and Social Chaos.

Tiago: I never saw a "scene" in São Paulo, but we have a lot of good bands, like Subterror and Cadáver em Trance. Many bands of the old noisecore scene are returning to play and record new stuff, like Noise and Industrial Holocaust. People from the Anarcopunx and Crusties collective do many great events, like Punk Culture Days and Anarchist Cinema Festival.

MRR: You have been in the scene for quite some time even though Helvetin is a relatively new project, how do you see the transition of generations into the scene?

Bonga: I have been in the scene for like ten years, I don't think that is a long time, but I've witnessed the transition of punk media going from fanzines, letters and music to now solely existing on the internet, and this transition extends beyond punk and hardcore. I like the practical aspect of the new way, but really disagree with how easy it is to see, hear and read a huge quantity of information. Everything seems to be easy and I feel it loses its real value. It's a very hard deal with that shit!

Tiago: I am 22 and too young to have seen any real change in generations of punk. The only thing I have experienced is older punks arguing about who is punk and who is not. Just some advice to the older punk "heroes": Practice what you preach!

MRR: During the last weeks, several hundreds of demonstrators took to the streets in Brazil, something that started due to bus fare rise and has expanded to other issues. Many punks and anarchists are involved in these protests, how do you see these events? These protests have not happen since ex-president Collor was removed from power over 20 years ago, and they have the intensity and volume of the ones in the military regime.

Bonga: We lowered the price of the bus tickets, after much police repression, but now it's the same bullshit every day. Now it's just the new fashion, go to the streets to claim, but without a direct objective. The majority of Brazilian people are really moralist, nationalist and religious and are totally illiterate on the political thing. I hate this fucking country.

MRR: What are your plans, do you plan to tour Brazil and Europe?

Bonga: We have been playing gigs here in Brazil since 2011, when we released our K7 Demo. Now, we just released our debut 7" EP and a split live CD-R with Slaktgrav, so we plan to play here in Brazil as much as possible and maybe go to Europe in 2014. If you liked our noise, get in touch at *brunocarubbi@gmail.com*.

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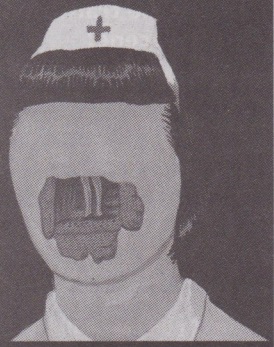

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MALCOLM

I had the honor to watch Malcolm do a live set at Plea for Peace, run by Middagh Goodwin. I have been trying to catch this band live for quite some time and they really floored me. I haven't seen a band do this since Childrens Crusade. These guys are really true to the style of what they're doing--sludge, powerviolence, fastcore. I got a chance to sit down with these kids and get to really know what galaxy they come from. Interview by Stephen Becerra. Photos by Ryan Dean and Nick Knott.

MRR: Where did you get the name Malcolm from?
Stephen: At first I had this idea of doing an all-black hardcore band called XMalcolmX as a pun, but the name Malcolm alone sounded good to us and we went along with it.
Travis: Plus we can pull it off.

MRR: Your band seems to have some sludge and fastcore parts to it. I saw you guys play Plea for Peace with Mitchell from Luddite and you floored me. What is your knowledge of thrash and sludge? What were you into first, and how did you decide to create this band?
Travis: I was listening to butt rock bands when I was younger, then I started listening to bands like Slayer, Slipknot, Pantera, Sepultura and stuff. Then I got into hardcore and punk after because Stephen was into it. At first I was like nah, but it grew on me. I got into sludge in high school by listening to Crowbar, Acid Bath and Eyehategod because it was very hard, slow and brutal and crushing. As far as thrash, I love Suicidal Tendencies and S.O.D. We always wanted to make heavy music but we were in bands that always fell through. Then he told me about the Malcolm thing and I said ok, but we got to make it the heaviest, brutalist, craziest thing alive.
Stephen: When I was younger I did listen to a bunch of different music, like My Chemical Romance and I really liked Sum 41, then I listened to AFI's first album and went on from there and got into punk. One of our really good friends Alex showed me bands like Slayer and Sepultura and I got hooked on Slayer. I spent a bunch of time on Wikipedia looking into the genres and I found Eyehategod. Travis showed me more stuff from them and started showing me more sludge bands and I found out about more. As far as starting the band it's basically what Travis said. We have jammed a lot before and this time we decided to go hard with it.

MRR: Do you have any flaws when it comes to Malcolm? Is there anything you would like to change?
Travis: It needs to be heavier, so heavy that niggas will be pissin' themselves when they hear it. (laughs) I don't know.
Stephen: I don't know really, we're probably gonna go through some of our songs in the future and I'm gonna think "Man that song's garbage." But I'm hard on myself sometimes I guess.

MRR: Do you find the sound you did before compared to the stuff you guys are doing now is faster? What influences you to keep going?
Travis: Yeah mainly because we're doing different things. One thing we've always aimed to do is to sound better than we did before. Sometimes I listen to our older songs and think "Yeah it could be better if we try this or that." But I listen to it again and it sounds fine. In the future I wanna keep it as fresh as possible, not just the same stuff over and over again. What influences me, I guess the people that like us give us something different. Just do something with my life. Music was always a part of my

life. I wanna go on tour too. If music wasn't in my life I'd go insane (laughs).
Stephen: Kind of, we do have a couple slower songs now but I think we'll play faster too. We'll see as we make more songs. As far as what influences me to keep going, it's music along with a couple other things I do in general and I'd love to go places with music. I wanna be better than everyone, and I want them to know that.

MRR: Do you listen to other music besides powerviolence/ fastcore? What are some good labels you like? Also. I'd like to know about your drumming, I'm very impressed.
Travis: I don't really pay attention to labels and stuff I just listen to the bands. I listen to rap and Prince and all that bullshit. I listen to other music, I don't want to be pinned down, because one thing I've noticed is that if you wanna be a good musician you have to listen to a bit of everything.
Stephen: I don't pay too much attention to labels either. If you name a band I might know they're on Southern Lord, maybe Bridge Nine or Deathwish. I might just call it radio rock and say it's on some major label. Other than that I'm bad with labels and pay more attention to the bands. I listen to rap and I have been listening to more stuff recently from Raider Klan and I've been looking more into Odd Future. I'm kinda getting into witch house or whatever people are calling it, but I really like Salem and Crim3s. I'll listen to jazz on the radio when driving around at night or even when I'm at home. I can't imagine anyone being stuck to just one type of music. There's a lot of music I like. As for drumming, I'm constantly tapping my hands on my legs or any surface of some sort when I'm sitting or standing somewhere and it keeps me up for when we practice. Some people get annoyed by it but fuck 'em. When I sit down and play drums I usually play for an hour or two, working on our songs or just improving.

MRR: I talked to you guys after your set. You were having talk of putting a new addition to Malcolm making it a four piece. Will this even happen?
Travis: We're going to try. The original plan for Malcolm was to be an *all* black band but we only got me, Stephen and Chris. We definitely need a second guitarist if that. I don't think we even need another vocalist. We'll see. We might even make it a five piece if need be, but right now we can hang.
Stephen: I really like the three-piece thing a lot and I wouldn't mind running with it forever, but I'm open to adding on. I'm leaning more to keeping it three piece but we'll definitely see.

MRR: People say they hear Dystopia and Dropdead in your music—how do you take that? Do you have your own personal sound?
Stephen: I think we have our own sound, it's something we made just being ourselves. I got influences and Dropdead is a pretty significant one. I don't think "Yeah I want this song to sound just like Dropdead!" but because I listened to them and other powerviolence and grind bands a lot, I pull in from different bands and do my own thing. Those bands in a way taught me how to play those styles of music. We have had people say we sound like different bands and I was thrown for a loop when our friend's dad said we sounded like System of a Down, I don't see a connection as far as other bands people said we reminded them of, but I guess it does come down to whatever the listener's into sometimes.
Travis: I'd like to think so. Our friend in 51-50 told us he felt like he was watching Xibalba because our friend was wearing a Xibalba shirt and doing guest vocals for us. A bunch of people say we sound like a bunch of different bands. Honestly I think we have our own sound, because people have to categorize what we sound like, we sound like whatever you're into. There are people who say we sound like Trash Talk or Slayer, so I say we do have our own sound.

MRR: Do you have any plans on releasing a 7" in the future? Any touring that you plan on doing? What bands would you like to play with?
Stephen: We want to put out a 7" but we have to see what's up with that. There's a bunch of bands I want to play with. It'd be sick to play shows with bands we always liked too. As far as touring, we definitely want to tour with 51-50 and play more shows with Luddite and tour with them in the future. I think it'd be cool to go on tour with Portside, since Travis and I also play in that band. I'm open to touring with anyone. Shit, who knows? Maybe we'll tour with a rapper sometime (laughs).
Travis: We want to do a tour with 51-50, but we need a van. I really want to play with Tiger Lily, I haven't seen them live but I've heard their stuff and it's dope.
Stephen: We originally recorded Die in February with our friend Andrew so we'd have some music up and since then there was a bunch of crap going on in our personal lives. But in June we went back and got the rest of our songs done. We recorded all the instruments at my house, since our practice spot's soundproofed and did the vocals at Drew's because he got a sick vocal booth setup. The whole process was really fun. We do plan on releasing a 7", it'd be sick if we could for our upcoming EP. We are looking for labels to help us release more material in the future. We're looking to tour next year if possible; I've talked with Luddite and 51-50 about touring and I'm hoping all three of us could tour, since we're all three-piece bands.

MRR: Did you know that Eddie Escalante from GetxBent's mustache is real? What would you tell him and Anthony Fonseca from Stomped Out Booking?
Travis: His mustache is real? (laughs) Damn, Anthony, thanks for doing shows with us, hope you book us again. We're gonna rock out.
Stephen: Yeah, I thought he taped a dead caterpillar on his lip, ha ha, but really, though, it's cool and Eddie's the homie. Anthony's doing a lot for the NorCal area, bringing bigger acts in hardcore punk to Stockton and Modesto. It gives all the bands from here a chance to get out of the Central Valley and do bigger things everywhere else and I'd like to thank him for that.

MRR: A lot of kids call your band "X Malcolm X". To me it's not "X Malcolm X", it's just "Malcolm", correct? Are you guys straightedge? What are your personal views? What are you getting at with your music? Basically, what does the X mean?
Stephen: Yeah we always refer to it as Malcolm. Our songs are violent and our themes are dark; it's our way of releasing aggression. There's a lot things I don't like about this world. We were picked on growing up and it's our way of saying "fuck people." We really don't get super political or anything with these songs.
Travis: I look at the X's as a negative look on life. We write about a lot negative things. It's fun to do, plus it comes natural with us. We're really not straightedge.

MRR: I'd like to know about your background. Growing up did you guys feel like you had to do a little more? As we know, you guys being Latino and black, did you ever get shit from other kids? I was at Plea for Peace and during your set, which was brutal, I saw you had Johnny Rebel samples in the beginning. Do you do this as a mock to fuck with the people?
Travis: I grew up in Stockton until I was eleven, then moved to Livermore. Just went back and forth. I guess I had to work a little harder than others just to get where I am now. I still do have to work harder to just make it.
Stephen: I got shit for listening to the music I listen to. Mainly because I went to a Christian school for high school and that was around the time I was listening to more extreme punk. A lot of my classmates were into radio shit like Chris Brown and Nickelback, and I don't like crappy musicians who beat women or most radio rock. I also don't practice religion so a couple of my family members frequently got on my case about it. The shows I went to were usually cool though. I never felt that I had to do more for punk music, I just did what I felt I needed to do and I got to where I am now. And yeah, one of our homies did that to fuck with people, but I want to do it again in the future.

MRR: Actually punk rock, after all, is a culture made up almost exclusively of white suburban youth. Do you guys think you experience sectarianism within the punk scene?
Stephen: Nah, we got a diverse mix of different people here. Plus a lot of people aren't just one race nowadays and one can usually tell.
Travis: No, mainly because a lot of people in the Stockton scene aren't just white. There're more varieties of races so we really feel there isn't.

MRR: There are a lot of shitty bands here in Stockton. Most of them have these bands for fanfare. I noticed a lot of the bands here have their little crews, which they rely on to make them look good, with their cute little patches. I don't see you guys doing this at all. What are you guys doing that's different than these bands, and also what band would you not play with from Stockton?
Stephen: We just do our thang. I won't play with any band full of douchebags who can't play their instruments, or people who are assholes in general for that matter.
Travis: We just be ourselves and just do what we do. Don't try to get mixed in with anything that isn't gonna help us. As far as bands from Stockton, I don't think there is a band we wouldn't play with. Unless we didn't like them or whatever.

MRR: How prolific is the scene here? I think it's horribly racist when some people try to say that thrashcore or powerviolence or whatever you want to call it, is generated only for white kids. Can you tell me how you see it?
Stephen: Some bands are productive and some aren't, that depends on a bunch of factors. Sometimes dudes ain't putting in enough effort when they sound sick as fuck! I think it's stupid to have that whole "This race should be listening to this" mentality with music, or anything really.
Travis: It's unfair! Everyone has rage, everyone feels pain, everyone's felt defeat, etc. and this is the music to let it out. I don't care what race you are, just don't be a dick! And that's for *every* genre!

MRR: I want to thank you very much for letting me do this with you guys. Is there anything you would like to say before we end this?
Stephen: I'm gonna say hi for Chris because he's on tour with Place Called Home right now. Big thanks to everyone who fucks with our music and supports us in any. Thanks Anthony for doing this. Get guap y'all.
Travis: 420. Blaze it bitch.

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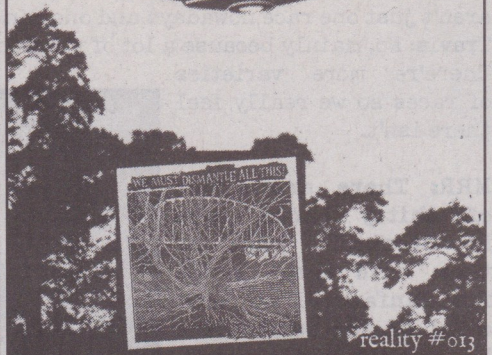

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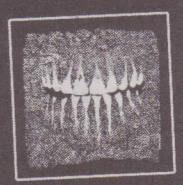

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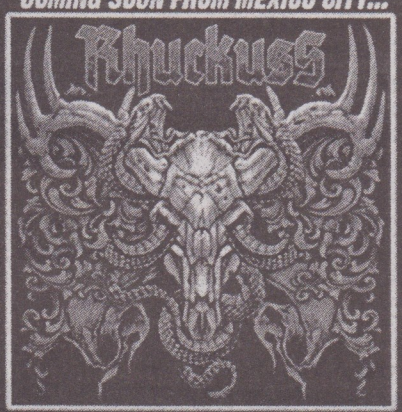

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Kontrasekt stumbles out of Minneapolis full speed ahead, instruments blazing, delivering a full-blown crust assault to your head. You can't expect anything less from the dingy epicenter of Midwest punk. Playing music that makes it seem like they come from some distorted nuclear wasteland instead of a place known for its brutal as fuck winters. We caught Kontrasekt in the middle of their West Coast tour and chatted with them about the Minneapolis scene, punks giving a shit, and their new release; a 7" on Vex. They definitely carry the crust torch without missing a step. Get into it. Interview by Mariam Bastani. Photos by Adam DeGross, Jacqui Rae and Radio.

MRR: Please introduce yourselves.
Brian: My name is Brian, I play bass and rock the vocals.
Bob: My name is Bob, my feet hurt and I play guitar and scream at Brian.
Bo: My name is Bo and I play drums.
Tanner: I'm Tanner, the roadie.
Joe B: I'm Joe B, the roadie

MRR: Kontrasekt, where are you from?
Brian: From Minneapolis, the punk capitol of the Midwest.

MRR: Is it also the punk retirement community of the Midwest?
Brian: Abso-fuckin-lutely.
Bob: No, there's a lot of young blood.
Brian: But that's the thing, every single show I go to, there are people that I've never met or seen that are working on amazing things. They are starting new bands and new show spaces. At the same time there are so many of our old friends who are not involved in the punk scene anymore. They don't go out to shows, some of them are still involved in bands, but are still awesome people, nevertheless it's a good place.

MRR: So it really is the punk capitol of the Midwest?
Brian: Yes.

MRR: Would you say it's a good place because it's still a city that is affordable for punks and there are jobs available?
Bob: Yeah, I would say so.
Brian: It's affordable, and there's so many resources like Extreme Noise, Triple Rock, Modern Times, the Medusa, as establishments they're all there. There are many long running resources for punks to go to and learn, and take the initiative to be involved in the scene. If you're a nobody punk rock kid, it's all there for you to get involved and if you're not involved, the least you can do is go to the shows because they are happening and there's so many bands and so many kids.
Bo: I'm amazed at the amount of shows there are all the time.

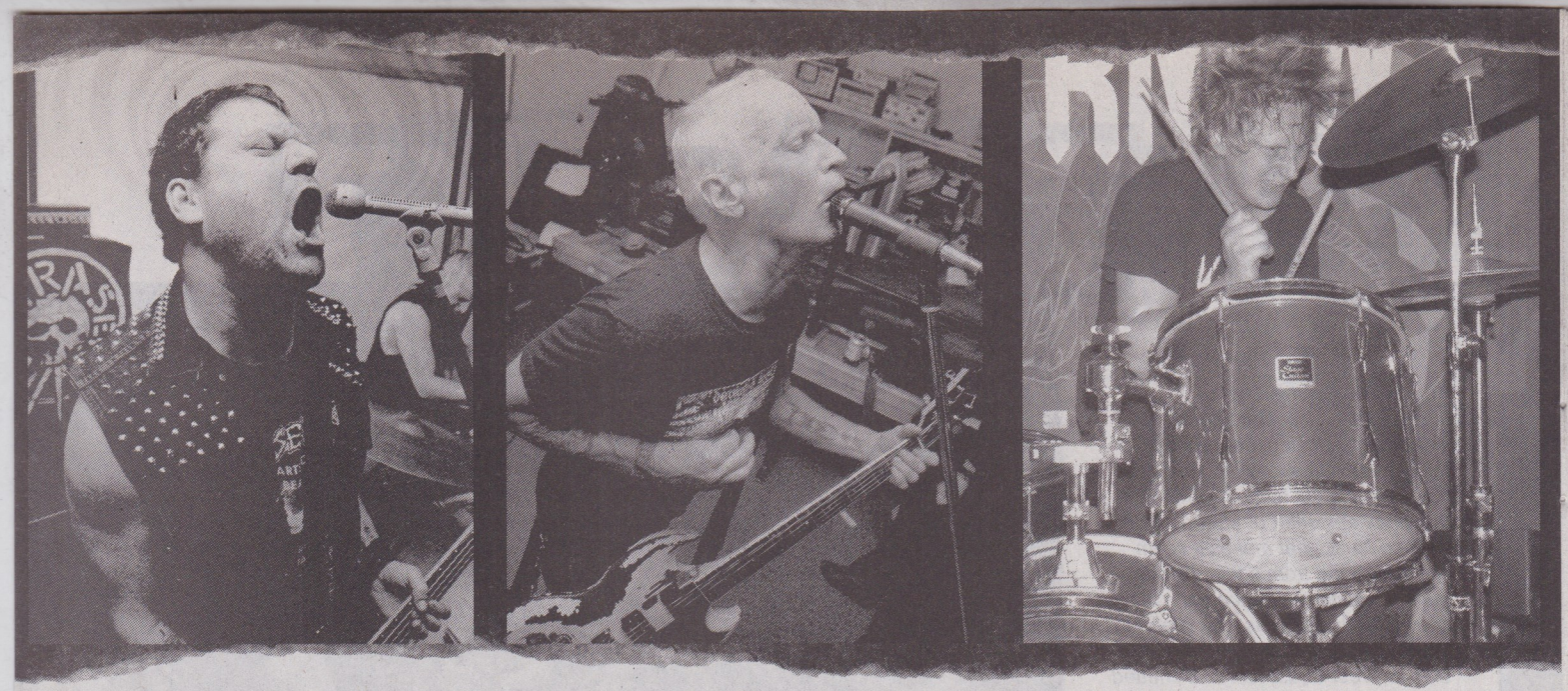
MRR: Do you think at this point, it's exclusively Midwest people who move to Minneapolis or do you think it's people from all over the US?
Tanner: It's folks from all over the place.

MRR: Well, I know personally that people from the Bay Area have actually moved to Minneapolis or the Midwest because it seems like a beacon at this point, with New York and the coasts being really expensive.
Bo: It's very easy to find affordable housing in Minneapolis.

MRR: What about jobs?
Bo: There are plenty of kitchens ha ha ha.

MRR: So do you want to bring people in or kick people out?
Brian: Bring people in. It's amazing the insurgence of young kids that are already there and I don't know where they're coming from. Are they homegrown, are they moving in? I don't know, but it's really impressive and these kids are involved in a lot of shit that's going on and they're starting bands.
Bob: They're starting show spaces and houses.
Brian: Yeah, the scene comes and goes with the houses but there's always an insurgence of new blood to keep stuff going when shit is falling apart. It's incredible, and I used to be able to go to shows and know everybody, and now I can go to a show and know nobody, and it's the same thing. Ragers; people going nuts for bands, raising money and trying to get people involved in projects like shows spaces zines or just coming out for community events.

MRR: So it's a community effort?
Brian: In not so many words.
Bob: Minneapolis is cool, I mean I love being out on the coasts but it can get really clique-y out there, like "oh this is the raw punk scene, this is this scene, this is this other scene."
Brian: It can get clique-y in Minneapolis just the same.
Bo: It's smaller, so you get everyone coming out to support each



others' hardcore bands, crust bands, grind, whatever.
Brian: When a band comes through on tour, the same four local bands don't play every show. There's an influx of so many local bands that play shows. I'm meeting so many new people at shows.
Joe B: The point that we should drive home is that Minneapolis is not necessarily a destination city. There is a lot of shit going on that's awesome and we have to work together with a lot of people and that might not seem "punk" at first, but we are making things happen. I feel like I am a part of Minneapolis now. There seems to be a lot of really young kids who are smart and have their shit together; it's really encouraging! I come home from shows and think about how I met this person that night, who is 20 and they know all these bands, are polite and know how to talk to you. It's not a joke, not like other places that I've been involved in who are self-destructive, where a lot of older punks have a bad influence on younger punks.

MRR: Do you feel that Minneapolis has a punk scene that's deeper than what you wear and that activism is part of the fabric of punk there?
Bob: A lot of it's DIY and it's daily. Is it revolt against the system or supporting the system?
Tanner: It's more so hanging out with people who are like-minded and doing the same things.
Bob: And I think what's important is that it's sustainable.

MRR: Would you say that Minneapolis has its own punk infrastructure that sustains itself as opposed to other places that just cannibalize everything else?
Brian: With everything that is there, all the DIY spaces that exist, those institutions exist because of the people, and the people exist because of those institutions. They're symbiotic.
Bo: We make a point to support that shit. I know I'm not into this style of music, but I'm going because it's DIY and so I'm gonna go hangout and drink beers with lots of people. And also realize, "What, I like pop punk? I like Frozen Teens? That's awesome!"

MRR: Does Minneapolis punk have a root in DIY primarily?
Brian: Absolutely.
Bo: It's one of the best DIY cities in the fucking world, actually. We're blessed (secularly) with the perfect sized city so we don't have the cliques, we have to work together and the city is against us, so what we learned to do is be DIY as fuck. We find loopholes and hidden spots, and just keep it real about what punk is about, which in our mind is DIY culture and continuing the tradition.

MRR: How does that translate into your personal lives, as far as work that you do, or the way you live your life and the choices you make everyday?
Bob: I feel like when Erin and I moved to where we are now, we didn't realize that there were all these other people who are doing really great things like running CSA's and self-shares that are growing food and delivering it to Minneapolis once a month and people support that. I feel like that's really important these days, just growing your own food and trying to be self-sufficient. The DIY ethic moved into food politics. We're already doing the music and the spaces, but now we have to start growing food and taking care of each other in different ways.

MRR: It's a natural extension.
Bob: Yeah.
Brian: I feel that even outside the punk scene, that's a growing sentiment, that people are growing their own food and being aware of what they're eating and I see my own neighbors being involved in that, which is impressive.

MRR: How does that relate to how punk is always seen as self-destructive, and Bob said youth in Minneapolis are constructive, but there's also a culture of partying, booze, and drugs. Is that a balance?
Brian: Punk is always destructive within the scene. What the bands are saying with the lyrics, is that there's people who get what it's about and they understand it. Punk will be destructive, there are people who will always show up and destroy shit, but what the scene is about and what the idealistic scheme of what punk is, people will pick up on it eventually. I know they are, and that's why we see the things that we see within our scene and beyond what we're doing. It's not just preaching, it's taking action and taking charge of your life and creating what you can. It's more than art, it's more than a music style, it's taking charge of your life. It's impressive when you hear what people are talking about and you see them take action, it doesn't have to be a street protest but rather people applying their politics to what their doing in their everyday life.
Bob: I think that for all of us, punk changed our lives genuinely. In a way where we're conscious and moving forward positively. Sometimes I get worried that these days it doesn't have the same effect.

MRR: Do you think that's due to the commodification of punk, or because people have an idea of punk that is rather different to what it used to be?
Bob: Both. I would also say that another factor is a cultural thing through technology, like inflation of subcultural niches.

MRR: So it's specialization over generalization. Like punks from our era had to sift through a bunch of shit before they found the shit they really like, and now punks can be specialists.
Bob: It seems there are kids these days that barely made it out of their parents basement and they're just listening to noisy Japanese

records, charging their hair and have shoelace headbands already. They seem to come out of nowhere.
Brian: And you know Mariam, growing up, we had to search those bands out. We didn't get here overnight.

MRR: I think that the immediacy of information has made everyone a specialist, but the same person who knows about the most obscure Japanese band won't know about the Big Boys, and this is a true story. This is a really influential band from the town you're from, but you know every fucking Death Side bootleg.
Bo: Don't hate on Death Side.
Tanner: Shit is way crazier than it was ten years ago. I ran a record label well over a decade ago. I sent t-shirts straight to Japan, no CDs involved. It was fucking crazy! Straight up Japanese and Finnish bootlegs and re-releases, it was fucking epic.

MRR: Anyone want to say anything else?
Bob: I just wanna say, fuck this whole punk rock being cool, young, trendy bullshit. I don't have time for people that aren't on the same plane. If that's how it is, then I got into the wrong shit.

MRR: Did you see in the New York Magazine, there was a huge exhibit in NY about what punk is? Punk has officially become a thing again, through that particular exhibit now "punk is back". What do you think is going to happen now?
Brian: I've always been fashionable.
Bob: I think that that's less destructive than a lot of things that are happening within the punk scene.

MRR: So you make a differentiation with what mainstream culture thinks of punk and what punks think of punk. For example, people that are moonlighting in punk.
Bob: For sure, because I think that what's happening within cool punk rock culture is way worse and way more destructive.

MRR: How long have you guys been playing together?
Brian: Two and a half years.
Bo: Three years in October, we started when I was seventeen.
Brian: This is our third tour in that amount of time and it's been awesome.

MRR: You do have an age range in your band that's not typical of a punk band—not trying to be ageist.
Brian: It's completely not typical, everyone puts their influence of where they are in their lives. The song writing process is rad, Bob or I can write a riff, Bo can completely change the beat of what we're playing. Then completely changing the structure of the song and he'll do that to the rhythm of the song or the lyrics and harmonies. Then Bob and I are on completely different pages and sometimes it doesn't mesh, and sometimes it works.

MRR: How does that translate into your personal relationships?
Bo: It doesn't mix well but it works.
Bob: And I've learned to not put structure on what I present. I have these musical ideas that I think about and show it to these guys and when we finally work it through, it won't be anything like that, but it will be something so much better than anything I come up with on my own.

MRR: So it has more to do than trusting the people you play with as opposed to having something in common with them.
Brian: And even just the subject styles, we're not re-inventing anything but everything is personal to us. What's personal to Bob is common knowledge to me, and what's common knowledge to Bo is completely strange to me, so when we throw lyrics down, we'll talk about our shitty jobs, but it's more what it's doing to me and how it's destroying me. It's not like "fuck my boss" but "fuck me for doing this for so long." We're not trying to write about anything new, just what we're trying to do.

MRR: Last question, what do you have coming up? You have a 7".
Bo: Split LP with Deadly Rain.
Brian: We came out with our new LP, which is on Vex and distributed in Japan on MCR, and it's our blood that we've poured out in the past year and it's really fucking good. And after this tour our plans are to do a split with Deadly Rain from Austin, Texas and with Cognitive Dissonance from Minneapolis. That's the future for Kontrasekt.

MRR: Is there anything you'd like to add about Minneapolis punk?
Bo: Minneapolis is sick.
Bob: I like being part of Minneapolis more and more. It's new for me and I'm excited about it, there are so many great new kids and it's inspiring.

MRR: Does the cold keep the bad people out?
Bo: No, they're still there.

MRR: I just said that because Prince said that once.
Bob: Oh yeah, and we have Prince.

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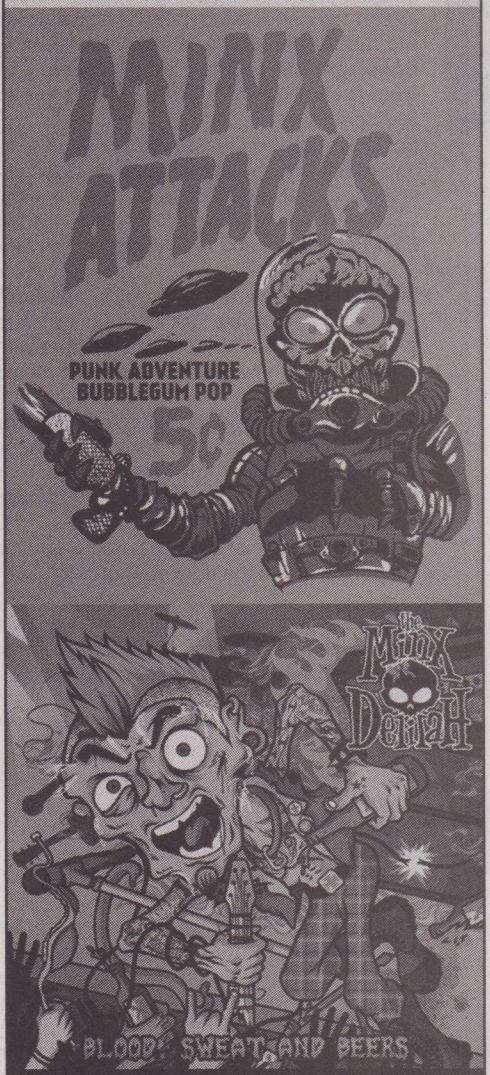

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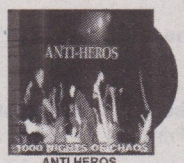

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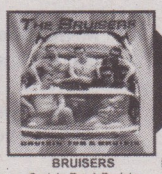

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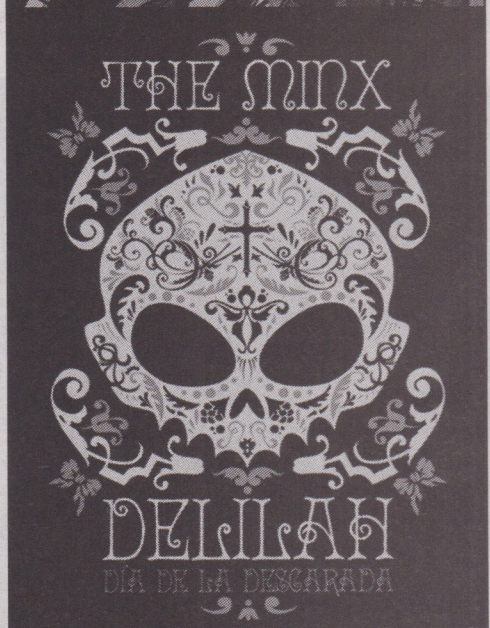

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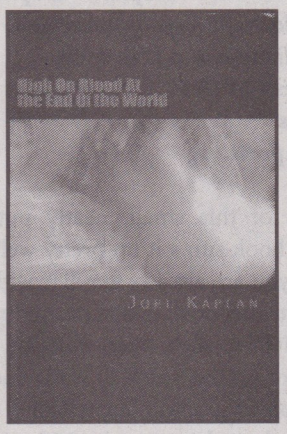

High on Blood at the End of the World
Joel Kaplan
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Another month, another disturbing blood-and-sex-drenched horror/fantasy self-published first novel! Last time it was the harrowing torture porn of Billy McCall's *Harold's Horrible Life*. This month it's Kaplan's *High on Blood at the End of the World*. Kaplan's book adds a lot more graphic sex and extreme drug use to McCall's heady combination of violence, mayhem, blood and torture. Interestingly enough, he also adds an otherworldly bent to the novel, consciously or unconsciously channeling the insanity of another DIY punk author from the horror scene, Charles Romalotti, whose *Bride of the Reaper* and *Pariah* trilogy, which I reviewed in *MRR* a few years ago, really set the scene for these younger up-and-coming authors.

As far as I know, this is the first novel I've received for review at *MRR* that was partially funded by an on-line crowd-funding campaign. Kaplan aimed for $1,000 for printing costs and ended up making $1,200. This is another milestone in the continuing evolution of the book industry, at least where it intersects with the DIY punk and other underground creative scenes. The previous milestone is how the perception of self-published books (a.k.a. "vanity pressings) has changed from a negative one ("What? You're not good enough for a publisher to put your book out?") to a positive one ("Wow, you wrote and funded your own book and made an end run around the industry gate-keepers?") I'm a firm believer in crowd-funding and after seeing dozens of film- and music-related projects successfully fundraise from fans through websites like Kickstarter and Indiegogo, I'm really happy to see a literary project be successful.

Of course, this fundraising success means nothing if the book is awful, but luckily Kaplan has a firm grip on plot development and effortlessly conveys action in *High on Blood at the End of the World*. Although a couple of the characters—especially Frank, the primary protagonist—have very fleshed-out characters, I hope that he works on giving the characters more depth in the upcoming sequel to this novel. It's not that they're one-dimensional, it's that there is so much going on that it's easy to miss the subtle shadings Kaplan gives the characters in the midst of the violence, sex, and/or drug-filled adventures.

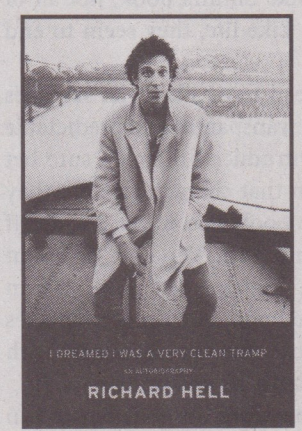
At times, Kaplan's storytelling comes tantalizingly close to veering over a cliff into amphetamine-fueled gibberish, but he and his editor keep the non-stop gore, sex and action on the plot's path. Considering the craziness of the rest of the book, it's no surprise that the book ends with a truly bizarre and demonically transcendent climax.

Throughout the twisted plot, Kaplan's skill as a writer keeps the reader glued to the page. His writing envelops the reader and causes us to lose track of time. Every time I had to put the book down and stop reading it, I felt like I was waking up from a very intense dream. That's a rare reaction to a new, young writer and he shows a high level of skill at this early point in his career. I can only wonder how much more intense the planned sequels to this apparent trilogy will be than this first installment.

Kaplan describes the book as "the great American Satanic novel." This is a riff on the idea of "the Great American Novel," which is a book that captures the essence of the United States at the time of its release. Considering the spiraling insanity and willful ignorance that seems to be infesting public discourse in the US, he may be on to something. I think it could definitely be seen as a novel that pulls no punches in addressing ignorance, fear and our country's love of sex, drugs and extreme violence. (Don't get me wrong, I have no problem with two of the three of those, and am not a pacifist so I haven't sworn completely off on violence either.) Yet it would be a mistake to assume that Kaplan is wagging his finger and castigating us for our shared love of these three constants in American life. I get the impression that he's documenting and celebrating this love and running with it like a sprinter to the finish line.

In conclusion, *High on Blood at the End of the World* is a no-holds-barred assault on "decency" that grabs the reader's head and pushes it into a grimy, sexy, violent and supernatural reality that is irresistible and addictive.

—Jesse Luscious



I Dreamed I Was A Very Clean Tramp: An Autobiography
Richard Hell
287 pages • $25.99
Ecco Press
www.richardhell.com

It must have been in 2006 when I saw Richard Hell read in Portland at Powell's Books on Hawthorne. He was promoting his novel *Godlike*. The small space reserved for readings was filled with chairs but more than half of them were empty. A glammed-out girl in studs and heels asked Hell about his time with the Heartbreakers. Bluntly, like an annoyed High School teacher, Hell made it clear he wasn't going to answer any questions about bands

or Tom Verlaine or Johnny Thunders. In spite of the book's trashy characters and Hell's obvious talent as a writer, the crowd looked bored and tired as Hell read from his provocative novel.

Earlier this year Hell finally gave the public what they always wanted. In March Ecco Press released Hell's tell-all autobiography *I Dreamed I Was a Very Clean Tramp*, which covers his life up to the early eighties. The book begins with Hell's childhood in Kentucky, and works its way through a number of episodes—first crushes, first sexual experiences, first records, running away and so on—before getting to the meat of the book: when he finds his way to New York City with the man who would be known as Tom Verlaine. The two partners do the poet thing, work menial jobs, and even go so far as to found their own literary journal. Eventually they start the band Television and from there the book takes on a new direction, strictly focusing on anecdotes and gossip about the early punk scene in New York. Band members, ex-girlfriends and people Hell admires get the most coverage.

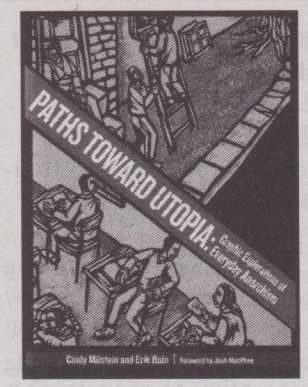
At times it seems the primary focus of the book is his relationship with Verlaine, which he paints as one of friends who become collaborators, rivals and even enemies. The love is there, but so is the hate. It seems no matter what he does, his damaged relationship with Verlaine haunts him. It's quite refreshing to hear someone like Hell speak honestly and self-consciously. He is self-critical and never denies the size of his ego. He never pauses to paint a pretty picture of himself or someone else when it isn't deserved, and vice versa. For example, when he compares himself to Johnny Rotten he admits, "He was about the whole world; I was about myself."

Yet, perhaps it is his devotion to directness and truth that hurts the book. When contrasting Hell's book with Patti Smith's recent bestseller *Just Kids*, Smith comes off as the better read, but I question her sincerity. She depicts herself as an innocent, with very little of the sex and drugs that usually goes along with rock'n'roll. At one point in his book, Hell even points the finger at Smith, claiming her affair with his buddy Verlaine clinched the conflict between himself and Verlaine. Hell depicts her as a backstabbing opportunist. That's the thing about Hell's book: it isn't afraid to show the bleak, conflict-ridden side of the New York scene. Cocaine, heroin, addiction, betrayal, death and sex are all regularly discussed. Truth isn't always pretty. It doesn't always make for smooth reading. When you tell it like it is, there's not always a tidy package at the end. Unlike Smith's book, not all of Hell's stories have a powerful ending. Like life, they seem to end with a shrug and fade away.

At times these anecdotes tend to read more like brief sketches that have been stitched together with a transparent and predictable structure. When a new character is introduced there's a sure bet the next five or six pages will focus on that character before they disappear from the book forever. The book also never decides if it wants to be about Hell's relationship with Verlaine, or about the New York punk scene in general. Verlaine seems to play an important part at the beginning of the book, but simply vanishes for large stretches. The epilogue, a recent chance encounter with Verlaine at a used bookstore, seems tacked on and unnecessary.

But it's Hell's documentation of the scene he participated in that makes the book a convenient companion to other punk books like *Please Kill Me* or *From the Velvets to the Voidoids*, which cover much of the same ground. Unfortunately, the book is a missed opportunity for Hell to produce a truly masterful book. As is, Hell's punk rock tales, his youthful ambitions and his personal relationships, simply float around. They are informative in a historical sense, but directionless. There is nothing tethering them together. Because of Hell's skill as a writer, the book is by all accounts an enjoyable collection, but with a much-improved structure, the book could have been a punk classic.

—Brandon Freels



Paths Toward Utopia: Graphic Explorations of Everyday Anarchism
Cindy Milstein and Erik Ruin
102 pages • $14.95
PM Press
www.pmpress.org

The title of this small, neatly put-together book sums it up pretty well. Perhaps you are already familiar with this active duet of anarchist creativity; I know I have seen their work in a number of places, stuck to walls and found in brochures. This is a collection of graphic illustrations, a black, blue and white marriage of words and images, by Milstein and Ruin respectively. The two complement each other rather beautifully, with Milstein's simple words juxtaposing Ruin's often complex, detailed prints.

What I like about *Paths Toward Utopia* is that it balances everyday anarchist ideology with accessible and expressive artwork. Rooted in the daily practice of political action, from getting to know your neighbor and maintaining an edible garden to communizing activities and dynamically defending those efforts, this book shows that applied "anarchism" (and its many factions) is not a vague concept: it can in fact be an exceedingly direct, often simple, set of practices, which bring about very tangible results.

Moaning about the status quo is easy, but proposing real-life alternatives...not so much. This is, after all, half the reason so many anarchist movements come to a halt before they've even started: members get too caught up in merely reacting to the opposition, or nitpicking through internal policies and inconsistencies, or disagreeing over doctrine purity. This small, comprehensible book bases the minimal writing that accompanies each print on actual experiences and factual situations (like the Occupy movement, social struggles in Argentina and Egypt, etc.), not just weighty, bloated philosophy and theorized propaganda. It's totally relatable while at the same time attesting that it's also totally applicable.

I can imagine anarchist parents reading this to their children at bedtime, and I bet the kids would actually get it. After all, are not most tales told to children set in a utopian land? The only difference is that we teach children to consider those utopian lands as fiction, as something that could never happen in real life. While here you have the complete opposite: you *can* actually strive for the utopia depicted within the book pages, and I think that's very important. It automatically turns "utopia" into "feasible reality" making it an achievable concept.

A neat little book if you'd like to get the deeper meaning of the everyday struggle towards an anarchist society in a nutshell, simply illustrated, with words that really hit home.

—Lydia Athanasopoulou

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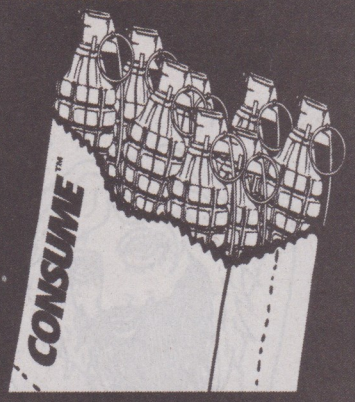

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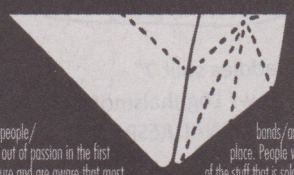

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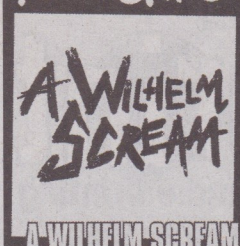

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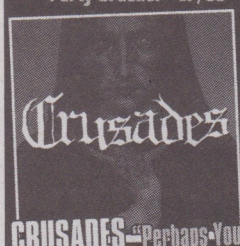

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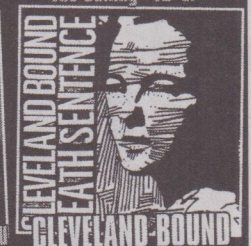

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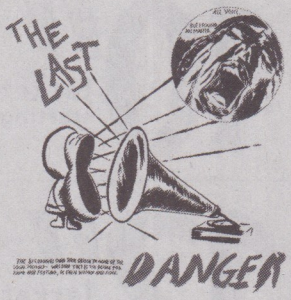

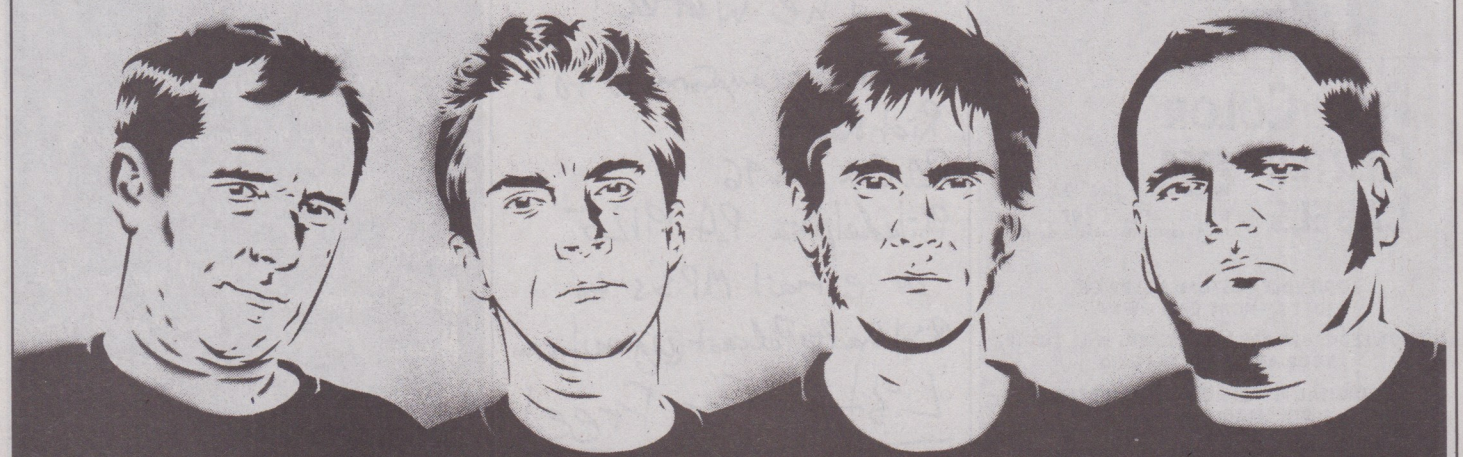

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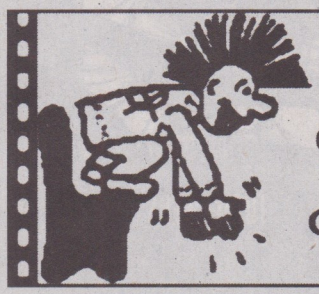


BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

SO MESSED UP I WANT YOU HERE

I am sure I wasn't the only person who got a big laugh when they heard that Woody Allen's new movie was about a New York woman who loses all her money so she has to move to San Francisco. As all Bay Area residents, and probably some people from elsewhere know, it's not cheap to live in San Francisco. All I could think was Allen is so out of touch. Did you ever see the documentary **Wild Man Blues** where Allen tours Europe with his jazz band? Then you might know what I mean.

Fortunately, that brief description is not really the plot of **Blue Jasmine**. Recently broke Jasmine does move to San Francisco to live with her sister Ginger and her two sons in a typical Mission flat. However, the scenario makes sense for the film so it seems pointless to get bogged down in those specifics. Even if I know Ginger is probably only able to stay in that apartment since she has rent control. That place would be going for about $4,000 a month if on the market today. Yes, it is expensive to live in San Francisco. But I digress.

Jasmine arrives at her sister's apartment with her fancy designer luggage. She has to wait for Ginger who is picking up her sons at their father's house. As the sisters' lives intersect their statures as women in the film switch. Jasmine may have been someone important, but now she is the widow of a financial thief who committed suicide in prison. Ginger works at a grocery store, which I assume is considered lower than being a socialite, but she has friends and seems genuinely happy. Money may make things easier, but does it make things better?

The climax of the film rings a bit false if you take a moment to think that it all could have been avoided with a quick search on the internet. Like San Francisco being a city where poor people live, we'll just have to allow Allen that oversight. **Blue Jasmine** is a fascinating and depressing look at a woman's declension.

I have a tendency to wonder what Allen was thinking about while writing his recent movies. The latest ones seem to send a message of "be happy with the person you are with". There is always a character who strays from their relationship only to have the new person not work out. Luckily, they discover this before breaking up with the first one. Ginger has this experience in **Blue Jasmine**. It always strikes me strangely since Allen's well-publicized personal relationship worked out the opposite way. (www.sonyclassics.com/bluejasmine)

The **Tribute to Ron Asheton** DVD is just that. This is a Stooges performance from April 19, 2011 at the Michigan Theater in Ann Arbor. Henry Rollins MC's the show as well as sings the opening song "I Got a Right." Radio Birdman's Deniz Tek plays guitar on a few songs and an orchestra performs on a few of the songs too. That leads to one of the funnier moments of the show with Iggy shouting, "Orchestra! TV Eye!" The show is a tribute to Stooges guitarist Ron Asheton who died on New Year's Day 2009. This DVD is something any Stooges fan would want to see.

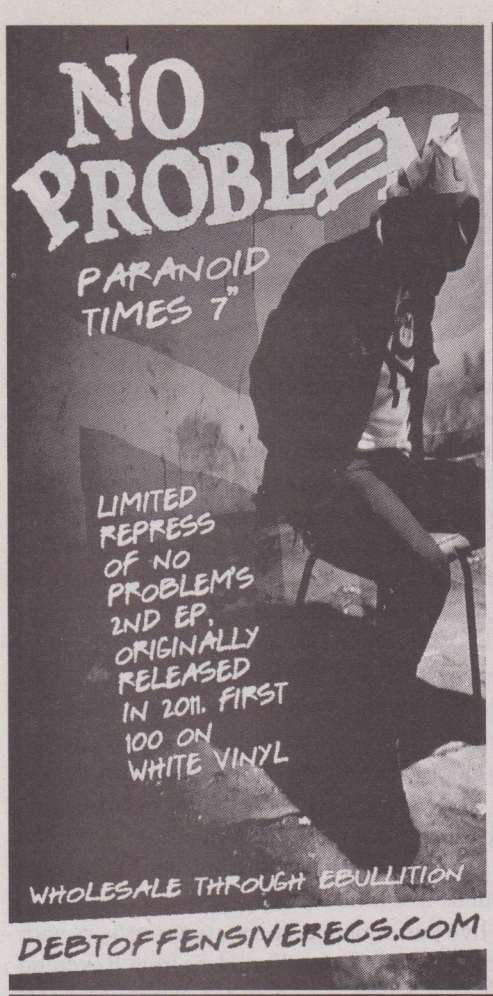
That said, there are some odd moments. Rollins' introduction of the band is way too long. He tells this story about introducing a boy to the Stooges while staying with his family in Sri Lanka. There is something about this story that seems made up. I am sure Rollins wouldn't tell it if it were not a true story, but hearing it I can't help think it sounds like it never happened.

In addition to the live performance, there are interviews with Rollins, Tek, director Jim Jarmusch and Ken Haas from Reverend guitars who made a Ron Asheton model guitar. Although Scott Asheton does a short intro to the show, neither he nor Iggy Pop do interviews for the DVD, which seems wrong. Rollins justifies this by letting us know the Stooges speak through their music. OK. I can buy that. Plus Pop performs a new song with guitarist James Williamson called "Ron's Song" which somewhat explains his feelings toward Ron. Of course, there is history there, but you hope all the Stooges reunions, including this one, aren't just for the money. It would be nice if everyone just really enjoyed playing together again.

The profits from the **Tribute to Ron Asheton** DVD go to the Ron Asheton Foundation, which continues Asheton's charity work for animal and music organizations. (ww.mvdvisual.com)

Stunted Child is a short film of a performance art piece. It has a stunning visual style. The main character is wearing tight-fitting clothing and a nylon mask covered in paper mache and paint. It makes him look like a statue. He is lit harshly. There is a lot of gyrating on the floor and water being sprayed while music featuring pounding drums and distorted guitars pulsates on the soundtrack. I leave it to the viewer to decide what the plot is. This film stars Joe Lachut who also wrote and directed it, as well as performed the music. *MRR* columnist John Fahy plays the father figure. ($12 ppd., Joe Lachut, PO Box 457, Ft. Myers, FL 33902, hiszeroisgone@yahoo.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, % Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. www.carolynkeddy.com



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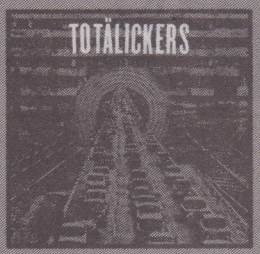

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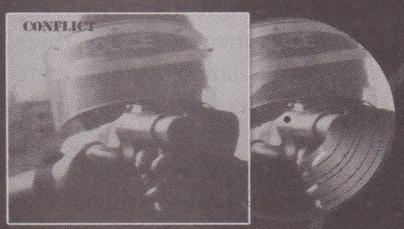

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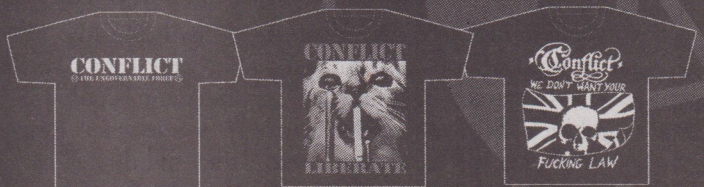

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1981 – "In the Dead of the Night" EP

A newish record from this contemporary Finnish peace punk band (one of these songs appear on a previous demo tape release), this record has been having regular play on my mp3 player all summer, it's so nice to finally hold it in my hand! This is peace punk verging on jangly pop with slight stylistic tinges of OMEGA TRIBE ("Think for Yourself" bares a strong resemblance to "Is This a Future?") and CRASS (who receive a lyrical ode in the same song). Do not let the upbeat tone of the music detract from some seriously desolate lyrics, (sung in, of course, dual male/female vocals) the title track lyrics harkens to "Cry of the Morning" by the MOB, and definitely has me head-bopping and clapping to the beat up until the bullet hits my head at my execution at the gulag. (AP)
(Profiteer / Stonehenge)

ABOLITIONIST – "The Growing Disconnect" 12"

This is pretty straight, fairly nondescript punk with a pop element. The general feel is that of late '80s East Bay/early Gilman St. sort of stuff. The more pop-punk stuff sounds in the vein of any number of gruff vocalled mid-2000s bands. The better stuff is a little more driving and has more of an edge to it. (PA)
(1859 / Tour Van / Different Kitchen / Ha Ha Ha Cool! / Lost Cat / Sex Sheet)

THE AR-KAICS – "She Does Those Things to Me/Don't Need Your Love"

Two guitars and a girl on drums would indicate reverence for a certain Detroit band (the GORIES duh), but this is some "*Bloodstains Across the Stoneage*," so steeped in *Nuggets* and *Pebbles* the texture is grainy and I don't know where I am anymore… A great 45, defiant in the face of fifty million SUMMER BEACH AND THE GENTLE WAVES drones that have seemingly taken over garage rock; these cretins don't know where the BEST COAST is, they just want yer blood. (LG)
(Speakertree)

BASTARD – "Wind of Pain" 12"

Short review: this is one of, if not the best Japanese hardcore records ever made, and now, thanks to Feral Ward, you don't have to pay $200 to own it on vinyl. Now then, "Misery" is one of the most memorable "side one, track one" songs of all time, and from there on, they never let up. This album is perfection: from the scorching emotional reinforcement of "Never Change," to the mid-paced intro and breakdown in "To the Stumped Underdogs," to the brilliant second half of "Truth," which still gives me chills a decade after hearing this album for the first time, there are no flaws on this record. Stand up and shout, and you too, may never die. (KM)
(Feral Ward)

BEIRUT SCUM SOCIETY / DETOX – split EP

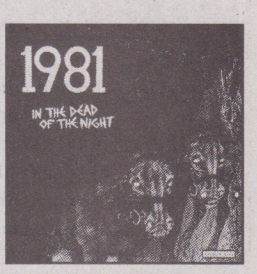
Punk from Lebanon! The first track on the BEIRUT SCUM SOCIETY side sounds like a slowed down FLAG OF DEMOCRACY's "Madhouse." The second song is more of a rock'n'roll oldies/rockabilly, complete with harmonica, then the third continues in this vein with a more punk vibe to it à la VIBRATORS with snotty vocals. DETOX reminds me of early 45 GRAVE with some RIK AGNEW-related moments complete with keyboard. Then there is a hardcore jam that moshes into a punk breakdown mess in "Play a Fucking Instrument"—there is a lot going on here, but it's cohesive and good. This definitely diverges from a path at times, but it's firmly rooted in early '80s punk, yet more aggressive than melodic—creative, weird and carnival-esque very early punk mixed with art punk shit, using irony and humor to address serious issues. I love the DETOX tracks on here, but the whole record is good and seriously solid if you wanna get weird…which I do. (MB)
(Tien An Men 89)

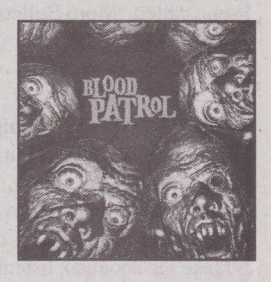
BILLY BONES – "The Complexity of Stupid" LP

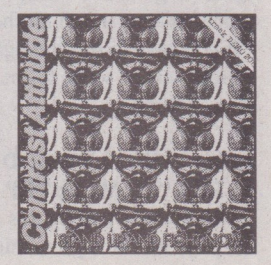
BILLY BONES is the new project of LA punk legends the SKULLS frontman Steve "Billy Bones" Fortuna. Tell you the truth, since Steve was the only original member of the SKULLS at the end, this record would pass as a SKULLS release, but with the addition of an X-RAY SPEX style sax. For those of you who haven't heard the SKULLS, they played great early LA punk à la Dangerhouse mixed with an almost early DEAD KENNEDY's feel. I love this record. (JF)
(Dr. Strange)

BITS OF SHIT – "Meat Thump/W.W. Me"

The first new release from Australian punk band BITS OF SHIT since last year's excellent *Cut Sleeves* album shows the band is still agile and unhinged. "Meat Thump" is feral and raving as expected, propelled by a sort of bounc-







ing and neurotic rhythm that makes it seem all the more crazed. The flip is even more rollicking, dynamic and uneven with long builds and longer screams. BITS OF SHIT are masters of pushing chaos and enthusiasm to the brink of organization and constantly threatening to topple over the edge. (SL)
(Total Punk)

BLACK SPARROW PRESS – "Fever Shakes" EP

If you like that kind of country-esque twangy sound of a hollow body guitar in your pop punk, and your AGAINST ME! records still get a lot of play, then you will probably like this dreamier LATTERMAN-style punk, and want to go see them play at some pop punk fest. (AG)
(Recess)

BLOOD PATROL – "From Beyond and Below" LP

This German band automatically wins points for the bass player wearing a JACK SAINTS shirt. They obviously share the same love of horror and gore. Musically this is some straight up '80s thrash metal punk. To use some fellow German bands as comparison this is like a punkified KREATOR or DESTRUCTION. You gotta love a song called "More Bullets." Pure über rage that doesn't let up. (RO)
(Kink)

BLUE CROSS – "Conspiracy" LP

I'll be hella honest, I initially was a little weary of listening to this album. Usually when a band releases full-length albums so close to each other they tend to sound hasty, careless and empty. It did take me about six listens to fully appreciate it. If you haven't heard BLUE CROSS yet, they are a blend of heavy metal, punk and early '80s goth (BAUHAUS, CHRISTIAN DEATH, SIOUXSIE AND THE BANSHEES, etc.) Sounds tight right? This is a little bit more on the metal side than their previous releases; I appreciate their ability to take risks when everyone is blatantly ripping off ALTERED STATES, SKELETAL FAMILY and JOY DIVISION. Sometimes the vocals and guitar tend to fight for a mood, while other times they create a really innovative blend of all genres. On their own? The riffs are galloping, shreddy, with a metal punk tinge, some times even verging into *Pornography* territory. Vocals set the mood: abrasive, gloomy, paranoid, which would be appropriate at a punk club between sets or worked out on the dancefloor of the Batcave, but the music seems to hiccup in the delivery. Overall this album is good and brings new ideas and sounds to the table to smash all the raw goth trendsters, but you have to sort through the one or two awkwardly written songs to get to them. (AP)
(Chaos Rurale)

BOBBY HOLLYWOOD AND THE QUITTERS – "Fix Me Up" EP

Right away putting this on, classic '90s Sonoma punk was brought to mind like the FEELERS, CADAVERS, etc., which in turn brings '80s So-Cal beach punk and '70s British shit to mind. Guess what. It turns out there're some familiar names and it's on the RANDUMBS' Chapter 11 Records. Reeks of lots of beer and cheap cocaine. The songs aren't too original and there're some lifted riffs but you'll be singing along and bouncing off the walls of your room. (RO)
(Chapter 11)

BOBBY JOE EBOLA AND THE CHILDREN MACNUGGITS / KREAMY 'LECTRIC SANTA – split EP

KREAMY 'LECTRIC SANTA showcase their ability to write and warp pop songs with these two strong numbers. Leading off the record, they present a messy poppy punk song (perhaps most directly relatable to HICKEY) before doling out a song that could be an early Warner Bros. era FLAMING LIPS tune. Solid pop song crafting from these southern weirdos. BOBBY JOE EBOLA AND THE CHILDREN MACNUGGITS begins with a political song that sounds like *Spike: the Beloved Entertainer*-era ELVIS COSTELLO, and then do a straightforward cover of a TOM LEHRER song (who was kind of like a smarter and more twisted ANDY SHERMAN [or MARK RUSSEL]). The KREAMY 'LECTRIC SANTA side was surprisingly good, as often their recordings wallow a bit too much in rather weak psychedelic noise pieces, instead of honing in on solid songs like this. The BOBBY JOE EBOLA AND THE CHILDREN MACNUGGITS, et al, side was certainly better than their last LP, but their own song lacks vitality and comes off flat. The cover that they play here seems like it was likely an inspiration for their band at its outset, but now this over 50-year-old song is more galling than anything they now write. Their output is still a disappointment, both for someone who enjoyed their older output and for new music seekers. (LP)
(Mayfield's All Killer No Filler)

BODDICKER / KATA SARKA – split EP

A recently report from the Ministry of Information shows that ironic corpse paint is at an all-time high in the past couple years, so I must admit that my eyebrows were raised before putting this on—I shit you not, this is named the *The David Lee Gorgoroth* EP. Lucky for everyone, what's within is *beyond* legit, hands-down one of the finest splits I've heard in a long, long time. Indianapolis' KATA SARKA take an up-tempo crust approach and shred it with aggressive-yet-heady black metal from the same infernal depths as ASHDAUTAS and DIAMETREGON… in other words, I need to get my hands on everything they've recorded. There's more blackened D-beat to be had on BODDICKER's side, but the pace is more deliberate, and the 'core factor is turned way the fuck up. Two words: *ritual moshing*. More than worthy of your limited time on this foul earth. (WB)
(Reality is a Cult)

CHAIN LETTERS – "Bad Reflection/Boulevard Girls"

This is a two song EP of extra-poppy Canadian punk rock. They almost have an '80s JOAN JETT rock'n'roll quality to them, while simultaneously being somewhat equitable to DISCOUNT. It's hard to tell what they sound like more. Both songs are super simple and anthemic pop sing-a-longs. Put out by a very appropriately named Pogo Time Records. …And now the album art review. What were you thinking!? It looks like the band couldn't be bothered to take more than five minutes to create the front and back covers (no insert either). Remember all those terrible looking records that came out in the mid / late-'90s? When punks first started using computers to layout their artwork, but before they knew how. I was half expecting to see an AOL email address in the contact info. The reason I harp on this so much, is because 95% of the time, when the artwork looks this bad, the music is equally as bad. *But*, this is one of the rare times when, despite all that, the music is actually awesome. So don't be fooled. Wait, this is of course assuming people still buy records in record stores, where they can look at it first. Nevermind. (FS)
(Pogo Time)

CHAOTIC NEUTRAL / RAT STORM – split EP

CHAOTIC NEUTRAL is vile, filthy, blown out hardcore with one of the grossest bass tones ever. I dig it. Deranged, desperate vocals reminding me of a darker BRAIN TUMORS. Nick Blinko-esque artwork that's very suited for this weird, dark and very sick band. RAT STORM starts out spewing spazztic punk and powerviolence with pissed vocals reminding me of SICK FIX mixed with late '90s/early 2000s crust like MANKIND? Not really my thing, but I completely respect it. Would buy regardless. (KR)
(Dead Rodent / Get Better / Reality is A Cult)

CHEAP ART – "Desocialized" EP

This is some for-real powerviolence coming out of Atlanta. Lots of frenetic guitar work that constantly blasts off in a new direction just when you are getting comfortable with a riff. The drums stay abreast of the guitars no matter where they're headed; embellishing what would be start/stop pauses in a lesser band, with fast and chaotic rolls and fills. Primarily screamy female vocals with lots of tradeoffs and all the words seem to be angry and personal with lyrics like "cut you out, like an open wound that never heals" and "burn your closets, queer the moshpits." I'm finding a lot of things to like about this band and you will too if you know what's up. (BL)
(Hygiene)

CHEMICAL PEEL – "Bike Thief" EP

I've loved this band for a while, since they drove down to New Orleans and played a No More Fiction show. Their demo ruled and this 7" is even better. It's drawn out and creepy like the WIPERS' *Youth of America*, then the B-Side gets

faster and more screechy, with a sick bass line on "Chance." It's drawn out in all the right parts; this record is *so* good. (AG)
(Ride the Snake)

CHIXDIGGIT! – "Double Diggits!" CD

The re-release of the second and third albums from this Canadian pop punk band, with eight rare-ish bonus tracks tacked on. I have not kept up with this not-so-active band but these albums still sound great. I was actually a little surprised by that. Witty, humorous, buzzsaw songs with great hooks. The bonus tracks are highlighted by their BOOMTOWN RATS covers and the single version of the great "20 Times." If you don't have these old releases and you like classic '90s pop punk grabbing this single disc release is a no brainer. (RL)
(Fat Wreck Chords)

CHORNAYA RADUGA – "All of Us Will Fly…" EP

This 7" appears on the always-interesting Tian An Men 89 Records, that has been putting out records by punks who live in parts of the world where they lack the resources to do it themselves. The label is celebrating its 20th anniversary this year. On this release, they bring us Bender's (Pridnestrovian Moldavian Republic) CHORNAYA RADUGA, who belt out four songs of post metal that is informed by emotional hardcore and melodic punk. The first track, "War," begins with a bomb siren and launches into a depressive, downtrodden song about the business of war. The other three songs delve deeper into the post-metal side of their sound and almost resembles nu-metal in a few moments, but those moments are (thankfully) brief. There are also some solid, confident guitar solos taking up a good chunk of time in these songs. This is a solid release for fans of this style. (GH)
(Tian An Men 89)

CHRISTER PETTERSSON – "We Are Christer Pettersson" EP

Thirteen snippets of stop-start blastbeat edged thrash, with harsh vocal trade offs of slathering screams and blunt vocalizations in a '90s style sound collage that drops lyrical references and slight nods to everyone from INFEST, SUICIDAL and MITB to the BEASTIE BOYS, while samples drop between tracks from BLADE RUNNER and other movies. This gives an overall feel similar to '90s wacky powerviolence, like SPAZZ or CHARLES BRONSON, though the actual thrashing might lean closer to the depth charges of other Swedish powerhouse minute-or-less thrash blasters, like MASSGRAV. Named after a suspect in the murder of 1980s Swedish Prime Minister Olof Palme, who died under mysterious circumstances after an "interview" with the police. There's no lyric sheet for the mostly Swedish tracks, but the brutal tunes seems to be matched with some brutal meaning or intense sarcasm. Fun EP. (KS)
(Monument)

COMMON ENEMY – "As the World Burns" 12"

It seems like COMMON ENEMY have been cranking out high-energy thrashcore for an eternity, and their chops support that impression. What if the bands that crank out commercial crossover thrash looked to DIY punk instead of KREATOR? Smart politics (consumerism, consumption, war, depression are all intelligently addressed… and there's a song about weed), and a near constant circle pit friendly pace make for a combination that I confess that I miss. COMMON ENEMY is positive but realistic: there's no mindless posi nonsense but there is more than enough food for thought. And they rage—snarled vox, tight as shit and if this is the current face of Y2KThrash then I'm all in. (WN)
(Crapoulet / Here And Now / Horror Business / Overdose on Records / S.B.S.)

CONTRAST ATTITUDE – "Stand Up and Fight Now" EP

The great thing about bands like CONTRAST ATTITUDE is that they are never going to disappoint. This 7" fucking rules. Crushingly powerful and full of noise, this EP manages to perfectly balance rawness with fuzz, while still being prominently heavy and loud. Don't worry skeptics, this is a very strong release; staying true to the DISCHARGE and DISCLOSE combination of sounds this legendary band is known for producing. The outer sleeve is a take on *State Violence State Control*, and the center labels rip off the old Clay Records design! Very cool. Definitely worth the extra dollar or so for this baby. (KR)
(Konton Crasher)

COPYCATS – "Miss the Strange" EP

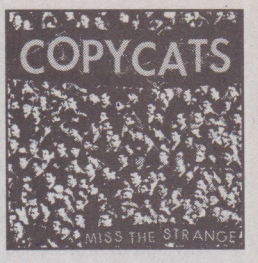
I've been looking forward to this record because I've been rocking the COPYCATS demo on the regular for over a year now. I'm not let down in the least. COPYCATS play raw, melodic, straightforward, '77-style punk rock in the vein of the HEARTBREAKERS, GUN CLUB or more contemporary stuff like FROZEN TEENS. I love it when bands can pull off this style of stripped down punk without sounding cliché, dated or worse, like a JOHNNY THUNDERS clone. A+ shit here. You shoul0d check it out. (GH)
(Discos Antiguays)

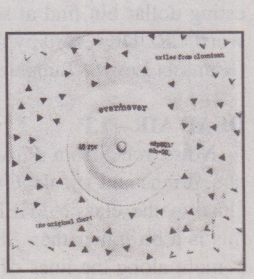
THE COUGS – "Please Say Something" EP

It doesn't sit well with me if a band seems bored on their record. You can be moody or mellow or introspective or lethargic or whatever adjective best describes the slow music you're playing. I am willing to give it a chance. However, when you seem like you are simply going through the motions, just kind of plucking that guitar, tapping on those drums and allowing the lyrics to fall out of your mouth I have a hard time being interested. If you're bored so am I. The COUGS play music that could fall into the fuzzy nouveau garage category, but it really seems like they'd rather be doing something else. (CK)
(Bakery Outlet)

CREMALLERAS – LP

OK, this is going in my Year End Top Ten. A two piece from Monterrey, Mexico who destroy everything in their path with a relentless power, you will want to burn down every school and police station you've ever been trapped inside after one listen. No bass needed, just raw disgust and vengeance. It's catchy and snotty, it's punk rock with a nihilist heart, straight ahead in a direct to the right side of your brain matter. Violet's vocals are incendiary and out for fucking blood! You will be unable to prevent yourself from throwing yourself around in an alarming manner. Fuck! This rules. Music for the kids. If you like raw punk with a black heart that comes served up in one of the coolest hand screened record covers I have seen, and maybe you, like me, made the song Violet sang on the second RATAS DEL VATICANOS LP a mixtape staple, buy this instantly. Everything this label puts out is close to untouchable aesthetically and sonically, and this might be my favorite so far. Almost BIG





BOYS style drawings of swords, beer, broken hearts and burgers encircle a tough looking pair of punks who look like they stepped straight out of the Vex after watching the BRAT play in 1980 or some shit. So tough! The screen print is beautiful. After listening to this you will not need to pose with your glue bag like some reenactment dork, all will seem clear, your brain will shift; punk is the way and the force, use it or lose it. (LG)
(Cintas Pepe)

CRIATURAS – "Espiritu de Libertad" LP

Residue has been killing it lately! These Austin-based ragers got under my skin from day one and I'm still totally nuts about 'em. Dru's vocals have become by now an unmistakable trademark and they fly in a ferocious whirlwind above brain-melting solos. *Espiritu de Libertad* is propulsive, politically charged and insanely catchy, and the high production on this record just serves to underscore the strengths and talent of everyone involved. So great! (FF)
(Residue)

CRIMINAL DAMAGE – "Call of Death" LP

Fuck! I thought my ears would never be graced with a new album by one of the best bands of the last several years, and yet here it is. The first two albums are still on steady rotation in the McNaughton household and *Call of Death* picks up right where they left off—no frills punk rock heavy on the BLITZ influence; solid songwriting, solid playing, and none of the bullet belt mall punk cheese that can come along with bands influenced by this era. Sounds of the underpass to the long-closed shopping precinct. The smell of desperation mixes with the odor of spray paint and glue. You need this record. (AM)
(Feral Ward)

CRUDE – "Smash the Wall for Freedom/ Complete the Run"

Recorded during their recent Euro tour at a Finnish studio, this is at best an interesting document of a band caught in amber at a moment in time. I have no way of knowing if these songs were finished products when they went into the studio with them, but "Smash the Wall for Freedom" feels a bit unfinished and "Complete the Run" is an instrumental, which leads me to believe that these tracks were either written in-studio or were more pencil sketches than completed songs when the recording opportunity presented itself. This stuff isn't terrible, but compared to CRUDE's deep and distinguished body of work, this 7" just does not stack up. Might be an interesting dollar bin find at some point, but it's the worst CRUDE record by far. (AU)
(Kämäset Levyt / Tampere Hardcore Coalition)

DEAD AIR – LP

Noise rock from Providence, RI. Two guitars, drums and vocals. One of the guitarists has close to the classic SHELLAC guitar tone but this is a bit uglier than SHELLAC. DEAD AIR is more along the lines of the U-MEN. Even on more minimal tracks, like "Hail Satan," they still sound ugly. The last track, "Phantom" has a slightly different take. It's a bit slow, with simpler, less aggressive drums and more repetitive but with some psychedelic guitar. To be honest this reminds me of the oft forgotten late '80s/ early '90s band, BARKMARKET. Good stuff, if you need more noise rock. (MH)
(Load)

DEAD MORTICIANS – "Back to the Grave" CD

DEAD MORTICIANS play a mix of foot-stomping punk'n'roll with thrash metal derived interludes. Some songs are instrumental, decked out with noodling solos galore, and then the vocals sound like Cookie Monster death metal kind of stuff. A curious mix, but diehards for the aforementioned styles might want to look into it. (SL)
(Burial Vault)

DEALBREAKER – "Pissed" EP

This record brings me back to the early 2000s hardcore revival, particularly the cleaner cut bands of the era like SHARK ATTACK and HOLDING ON. Sure they wore NEGATIVE APPROACH on their sleeves, but most of these bands were largely a product of the moshcore '90s, minus the frosted tips and JNCO jeans. Musically, DEALBREAKER strike a similar chord; it's hardcore but with a somewhat tenuous connection to punk. Unlike the urgency a lot of us felt at the time though, this release just kinda falls flat. All the right pieces are in place—these guys can play like a motherfucker—but it lacks that mysterious element that makes a good hardcore band feel equal parts threatening and exhilarating. (JH)
(Cricket Cemetery)

DEATH HYMN NUMBER 9 – "3rd Degree Moon Burns" LP

Extremely blown-out punk from Southern California. Featuring that firecracker singer from the RED ONIONS, DEATH HYMN NUMBER 9 trades the R'n'B lean of that band for a very ferocious garage sound. Cover choices are BLACK FLAG and OBLIVIANS, which make a hell of a lot of sense after hearing this band's brew. Full disclosure: they dress like zombies, which I find troublesome. (MC)
(Alternative Tentacles)

DE FATWA'S / O.D. KIDS – split LP

A pair of Dutch bands split seven tracks here. O.D. KIDS have a straightforward heavy hardcore sound, which they accentuate with the barest bit of melody on their better tracks. The first two aren't bad, more mid-tempo and reliant on hooks, but the second two are more intense and have me stoked. DE FATWA'S sound like a newer band, with a nondescript straight-ahead sound. The last song is kind of catchy, but overall this side is forgettable. Both bands sing in English, and both have political lyrics, as well as some saying the world is beyond redemption so fuck it. (JM)
(½ Liter / Darcy Trash / Hannibal's / Mass Prod)

DEFEKTNO EFEKTNI – "D/A" EP

Such a timely reissue for these tracks, considering the amount of homage being paid to the '80s anarcho and post-punk stuff, because this single is the cream of the crop! Belgrade's DEFEKTNO EFEKTNI did these tracks back in '81 for a compilation you won't find anywhere, so NE! Records has taken the liberty once again to present them in a very pretty package for us! Side A is plodding and chilling, and accented by angular guitar slashings and dramatic vocals. The flip is more upbeat, with instantly memorable guitar lines and a very ZOUNDS feel to it. Many reissues nowadays contain way too much superfluous sub-par material. Here you get two mix-tape ready classics. Incredible gatefold layout with lots of great photos of these young Serbian punkers, and with some cool stories and anecdotes about the band members. I'm sure the price is jacked up on this due to the amazing package, but I guarantee it's worth it! (MA)
(NE!)

DIAGNOSIS? BASTARD! – "Diagnosis? Bastard!" EP

Frenetic, modern D-beat-inspired hardcore that recalls VICTIMS at their best, but with a 9 SHOCKS TERROR edge, mostly in the frenzied vocals and the occasional moments of rock that break up the hardcore assault. B-side closer "Just a Heartbeat From Disaster" is the strongest track by far, a down-tempo stomper with a great central riff and venomous ending refrain of "fuuuuccccck…" that's punk as…well, fuck. An intriguing first effort. (AU)
(D-takt Råpunk / La Familia)

DIRTY WOMBS / GUTTER – split LP

DIRTY WOMBS play ripping Japanese inspired hardcore—gruff, throaty vocals, metallic riffing, tasteful anthemic leads and precision delivery. GUTTER is more stripped down, drawing influence from '80s USHC and high energy DeutschPunk. Place GUTTER solidly in the No Way / Sorry State camp, while DIRTY WOMBS are just slightly more mysterious. Both bands are from Greece, and I'm not going to pick a favorite. (WN)
(No Sanctuary / Scarecrow / Screaming Victims)

D.I.S. – "Becoming Wrath" LP

Took me a while to unravel this but this band's full name is DESTROYED IN SECONDS, not sure if they changed it or what but it's D.I.S. all over this release. The computer-demon cover art had me expecting either NWOBHM revival or some kind of terrible IN FLAMES worship, but the touchstone here is the metallic end of late '90s/early 2000s Scandi D-beat/crust, paired with vocals that bridge the gap between WOLFBRIGADE and anthemic US bands like AUSROTTEN. All in all, this is a pretty mixed bag: the moshy tough vibes that pop up occasionally were a pretty big turnoff for me, and a lot of it feels by the numbers even while it sprawls across a few different styles. When they get locked into

their groove, though, D.I.S. are more than capable of dialing the sounds of some of the greats, even if they're not bringing much innovation to the table. If I had one piece of advice for this band it would be to develop more of the gloomy forays into metal, which were definitely the best part of this album. (WB)
(Deep Six)

DISORDER – "Demo 1980/Live 1982" CD

This CD compiles DISORDER's 1980 demo, a live set from London in 1982, plus three other random songs from a live set in Oslo in 1986, a studio in Bristol from the same year, and one that is unknown even to whomever compiled this record. Many of the demo songs later appeared on their other records, and the quality and recordings are comparable to what has appeared elsewhere (that is, good). I personally think that, with a few exceptions, live records are throw-away novelties, and though the sound quality of the live sets is adequate, neither song arrangement, nor stage banter or anything else makes the live set essential. Was this record satisfying to listen to? Yes. Are these same songs available elsewhere on a superior format? Also yes. (DG)
(Antisociety)

ENDLESS GRINNING SKULLS / VIOLENT ARREST – split EP

This record is included with *Artcore* #31, so already you know it's a good investment. Both these English bands play driving, fast hardcore with some dude shouting. VIOLENT ARREST are particularly sick, doing the same shit they're known for (e.g. OUT COLD)—if anything they're tighter and better. Hell yes. ENDLESS GRINNING SKULLS don't fare as well in terms of their recording or overall impact, but that's not much of a knock—this is a good song, which suffers from the bass bleeding over the rest of the recording. Pounding drums and searing leads work in their favor. You should hear this record. (JM)
(Artcore)

ENGLEMAKER – 10"

Relentless and passionate metallic hardcore, Norway's ENGLEMAKER skip anthemic trappings and opt instead for pure punishment. Subtle elements of early '00s German metalcore or even some catchy straightedge shits, but these moments are in the minority… and the majority of this goes straight for the throat. There are blast beats instead of Scandinavian leads and the vocals are earnest rather than pretentious. Ferocious right out of the gate, there is more than enough variation to keep things interesting, and my only complaint is the format (one-sided 10"? come on kids, that's what we call a 7"). (WN)
(Disiplin Media)

ERNST AND THE EDSHOLM REBELS – "Abort the System" EP

Four raging tracks of Swedish damage that we love so much. These were recorded back in 1984 although all the tracks say 1983. Word on the street is that this was supposed to come out in the '80s but for some reason it just never happened. For those who may not have their first EP or are unfamiliar with the sound, it is loud-fist pumping hardcore punk with melodies but maintains its rough edge. Nice to see this record finally out. (MS)
(Hardcore Survives)

ERNST AND THE EDSHOLM REBELS – "Doomsday Troops" EP

As if putting out some of the best contemporary Japanese hardcore weren't enough, Hardcore Survives have started a sideline in reissuing Swedish hardcore classics, starting with the MOB 47 demo EP and moving on to both the E.A.T.E.R. EPs. While the Swedish E.A.T.E.R. might be much less known than their UK counterparts with the same name, as far as I'm concerned they're a much better band and this swank reissue is well deserved. Far more snotty than contemporaries like ANTI-CIMEX and far more hardcore than Trallpunk bands like ASTA KASK, E.A.T.E.R. occupied a unique space in the Swedish scene of the early '80s. Indeed, their sound recalls then-contemporary UKHC and melodic LAHC in equal measures (the LA comparison helped along by the English vocals). The VARUKERS-derived title track is a definite highlight for the hardcore faithful, but the more melodic B-side attack of "Anxiety Attack" and "I Rule My Life OK" could easily win over a punk who may have believed that '80s Swedish HC is just not for them. Par for the course, this is a beautifully presented reissue, with a slick reproduction of the original booklet and sleeve. I see that these guys are touring Japan with VENDETTA shortly, and I'm sure those gigs are going to be amazing. (AU)
(Hardcore Survives)

EX-CULT – "Mister Fantasy/Through the Blinds"

Paranoid vibes via reverb tunnel vision. Sci-fi shards of guitar surf a rhythmic wave of bass sludge into CIRCUS LUPUS territory. Staccato, brash, pissed off vocals nudge the punk meter into red. Great 45. (AM)
(Goner)

EXILES FROM CLOWNTOWN – "(No) Original Thort/Into the Light"

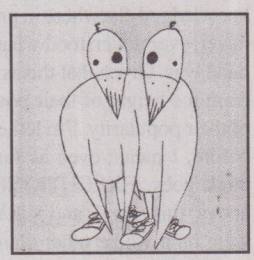
Truly ace home-recorded punk from Australia. Side A is a wormy thumper of a tune, scratchy and hypnotic. The flip is a pretty minimal take on your standard VELVET UNDERGROUND inspirations, wonderfully off in all the right ways. Further investigation shows a link to THREE TOED SLOTH, which basically seals the deal for me. I trust this lot mightily and if you're into DIY punk rock from nowadays, you oughta too. Punishingly limited to 150 copies. (MC)
(Ever/Never)

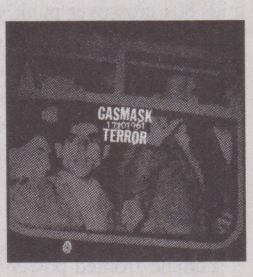
FATUM – "Time Passes to the Dark" CD

Some ultra-brief research tells me that there are at least three active bands in Russia named FATUM. *This* FATUM is from Moscow and stand proudly within the stenchcore tradition, stomping their way through a chuggy tribute to '80s UK crust. There's a lot of filler here, largely due to the extreme length of most of the songs here—the first two alone are almost fourteen minutes long—but they convey the spirit of the style well enough to please the heads who favor it. When they aim for some melody it's pretty fucking awesome, adding some dynamics to an otherwise flat journey through the wasteland. This could have been edited down to a pretty killer 7", but I just don't have the patience to sit through the whole thing at once. (WB)
(Drunk With Power)

FEMTEKOLONNARE / LOVE CHANNEL – split EP

Ah, fuck yeah, a rad European fastcore split. These things are getting to be like unicorns these days as people "grow up" or whatever happens. FEMTEKOLONNARE is hella fast Swedish hardcore/thrashpunk. This is the shit; these





dudes don't stop. Furious trade-off vocals and spastic guitar work, I feel like it's 1999 again. LOVE CHANNEL is killing it as well; they've got a more structured powerviolence approach with variable speeds and call-and-response instrumentation. Both bands rip out some fast shit and I dig how both have loud bass that doesn't just ape the guitars, making the songs all frantic and awesome. I'm going to flip this over and listen to it for the third time in a row. (BL)
(Vulgar)

FERAL TRASH – "Dead Eyes" EP

Despite the fact that the Malmö sound spawns imitators that that seem content to carbon copy that style with no or very little variation (NO MORE ART, VÅNNA INGET, NEON PISS), it also has its moments of excellence, innovation, and just sheer punk brilliance. FERAL TRASH fall closer to the former than the latter. Borrowing heavily on TERRIBLE FEELINGS, these four songs entertain but offer no real lasting sustenance beyond the listening. They simply are, and do not have many hooks to offer. Still, the sheer repetitive nature of the down up down up guitar strumming and the oddly plunky tone of said guitar sat in my head. I cannot recommend it to just anybody but if you've got a need for more of the aforementioned kind of stuff, here is some more. (LP)
(Dirt Cult)

FINAL CONFLICT – "Nineteen Eighty-Five" LP

Can I admit something here that I've never acknowledged elsewhere in print or otherwise? I have never, ever understood what the big deal about this band was. Given that this is supposed to be a demo from the height of their powers and the beginning of their popularity, I'm left even more clueless than before. I mean, even as far as second-rate thrash punk goes, EXECUTIONER were several steps above this band and CRYPTIC SLAUGHTER were on a whole other planet. This recording features flat vocals, boring riffs, bog-standard lyrics and pretty much every other cliché element of mid-'80s crossover punk you can think of. Bleh. That being said, if you like this band this will be a welcome record, as it features plenty of archival photos and fliers, plus a nice set of reminisces from singer Ron Martinez in a beautiful gatefold sleeve. A+ treatment for a C– band. (AU)
(540)

FIRST TIMES – "One Time Thing" EP

Female-fronted power-pop from Finland. Extremely slick sounding, so much so that much of the power is outshined by the gloss. Standard NIKKI CORVETTE and MUFFS moves abound, with some new wave flirtations for good measure. Genre die-hards could potentially swoon over this, but I'm left bored. (MC)
(Combat Rock Industry)

FLEGMONA / KALASHNIKOV – split CD

This is a pretty rad split between two anarcho-punk bands from Italy and Russia, with a strong anti-capitalist, antifascist message. Both bands have female vocals and the two bands complement each other very well despite their very different styles. KALASHNIKOV from Italy have been going since the '90s and they start off the split, with über melodic vocals, keyboards and slightly metallic, chugging guitars. It all blends to create a rather odd crossover of anarcho/peace punk and bouncy post-punk. Their fourth and final track is a creepy instrumental, the way crust bands do it, but with synths—a weird and unique band and a singer who has an impressive range of ability! FELGMONA from Russia close in on you with a mid-tempo intro with Lyuba's talked vocals, then they break into speedy crust, with a warm, fuzzed-up bass, ripped male vocals, crazy, crashing *teké* D-beat drums, that I really dig, and yelled female vocals that I dig even more! I bet PUSSY RIOT listen to KALASHNIKOV! The guitars are slightly buried and the snare drum is hollow sounding, as if it was all recorded in a basement, and it just sounds fucking pissed and powerful! Love what they're doing! (LA)
(Black Cardinal / Chunga-Changa / Destroy Sounds / Miravoice / No Bread)

THE FLEX – "Scum on the Run" EP

This is one of my favorite 7"s of 2013. These riffs remind me of GREEN BERET—classic yet crushingly oozing freshness, but the breakdowns are very reminiscent of RIVAL MOB. There is rawness and the blistering pace of a strong D-beat band, but with the anger and heaviness of late '80s NYHC that makes me really stoked, as I am a huge fan of both genres. And this band is from the UK? Could've fooled me. Fucking essential wax for any fan of hardcore punk. (KR)
(Milk Run / Video Disease)

LA FLINGUE – "Rubber-Glue Zéro-Un" 12"

La FLINGUE play hyper, poppy, catchy, anthemic punk. The band features members of HATEPINKS and GASOLHEADS so I guess that goes without saying. Six songs played at 45rpm that just fly by. Reminds me of a more polished REGISTRATORS. Favorite lyric: "You are an art of masturbation." (CK)
(Crapoulet)

FLYING FORTRESS – "44" EP

As much as a sucker as I am for heavy bomber aircraft and WWII history, this band did little for me past the name. They sound like annoying, sped up BLACK SABBATH with a galloping beat that insinuates fast times and wild women but leaves one with shitty bar coke cut with NoDoz® and impotency. They seem to be going for some cool NWOBHM rocker vibes here, but all they did was harsh my mellow. Bummer. (AE)
(Uncle D)

FP – "L'amina als Peus" CD

This is melodic punk rock, with pop punk and Oi! undercurrents. The music is not at all bad, in fact it's actually quite catchy if you like a bit of sing-along street punk and well executed and recorded. The vocals however are a little too loud in the mix for my liking and while they're totally fitting to the gruff sounds they're going for, it's a bit too sore for my taste. However I can think of many who will like it, especially those who dig early Spanish! The lyrics are sung in Catalan, which is what really sets this apart from similar releases and I bet these guys create a fun pit when they play. (LA)
(Hang the DJ!)

GARY WRONG GROUP – "Knights of Misery" 12"

Fetid dirges tempered with space detritus—GARY WRONG GROUP hails from the graveyard surrounded by a swamp on another planet. This long-player confirms his singular vision of damaged instrumental grooves beneath space invader anthems as a clear and absolutely vital one. Shticks are problematic, but the GARY WRONG GROUP shows how to make a concept sound like reality. (SL)
(Total Punk)

GASMASK TERROR – "17101961" EP

A concept record of sorts from this long running French D-beat band. All the tracks relate in some way to the massacre of Algerian protesters by Paris police in 1961. Musically, this EP is in the same realm as their earlier material; trebly D-beat in the vein of DISCHARGE, or more recently, MAKABERT FYND. The standout track for me is "Terror Mongers," which features a brutal mid-paced verse riff. If you're a fan, you'll be pleased that these guys have stayed the course, but realistically this is a mediocre genre record that offers little excitement. (KM)
(Solar Funeral / SPHC)

GET DEAD – "Bad News" CD

These Bay Area chaps mix punkish and folkish numbers in equal measure. Lots of acoustic instrumentation, and fair amount of revved up rockers. Later period SWINGIN' UTTERS would be the obvious (and fairly accurate) comparison. They actually do both styles pretty damn well. Some cool arrangements, instrumentation, and vocal wise. I dig 'em as a "folk" band and as a "punk" band. Good for them. But it does lead to several questions, if you'll bear with me while I ruminate. What's the difference between folk and punk. Isn't punk just "folk" music, with distortion (and typically, singers who are gruff and shouty, as opposed to high tenors)? But then again, what is "folk" music? Punk is fairly liberally defined (but with finite parameters), certainly according to this here magazine. Which is absolutely fine. But presumably just because "punks" do "it" doesn't make it punk. When punks changed their sound, to embrace "folk" (think CHUMBAWAMBA's third record), pop (later period POISON GIRLS), rock/metal (think pretty much every American hardcore band in the '80s, from T.S.O.L., to D.O.A., CORROSION OF CONFORMITY, D.R.I., etc) to college rock/alternative (LEMONHEADS, WEAKERTHANS, etc),

they stopped being punk, right? Except, now, these days, folk/acoustic is in for punk. And it's now punk? Don't get me wrong, it's not about musical taste or preference. I actually like all of the later material produced by all of the bands above. And I love folk music. But, er, what has it got to do with punk, as such? If it's all about the attitude, and lyrics, and DIY, then surely ROBB JOHNSON, or LEON ROSSELSON are punk as fuck. And we should be considering retrospectives/greatest hits of UTAH PHILLIPS, and PHIL OCHS, and WOODY GUTHRIE etc. And what's all this stuff about "traditional" music. Everyone who's a white punk now claims Irish (or Scottish) descent, and hence this folk music is "in their blood" and what they grew up with. Give me a break. I'm first generation Lebanese. I grew up with classical Arabic being played in the house all the time. My cousin is Fayrusz, the most famous classical Arabic singer of the 20th century. I guess you could say it's in my blood (even if she's my cousin by marriage). And I fucking hate classical Arabic music. And if I recently discovered it again, as a punker, and started playing it, would that suddenly make it punk? I discovered punk in the late '70s, pre-teen. Growing up in small-town Scotland. I also discovered, at the same time, new wave, heavy metal, most of which I equally loved (and still do). I discovered Irish and English folk music as a late teenager, and fully fledged punker. Loved that too (still do). But it's not punk though, is it? I sing in a folk band. Does that make 'em a punk band, actually? OK, enough of the questions. Irrespective of the above, GET DEAD do it, whatever it is, pretty well. (RK)
(Fat Wreck Chords)

GHOST TRAP – "Haunted Memories" EP

There are two songs here. The A-Side sounds like a confusion of indie/pop-punk and rock clichés. It starts out with a picked out guitar intro that breaks straight into a cheesy, confounding rock/metal riff. It is quickly followed by the meat of the song, a very '90s inspired mix of pop-punk and indie rock (maybe a hint of SILKWORM). Unfortunate rock cliché number two appears at the end of the song with a boring guitar solo in which you can just imagine the guitar player taking a step forward on the stage as the spotlight shows off their "chops". The B-Side is a winner though. It's more of a straight '90s style pop-punk song, a little reminiscent of PLOW or what No Idea was known for back then. It's pretty catchy and up beat with a chorus that's totally worth listening to. On the whole it sounds like there is some good stuff in there but also a lot to throw away. (PA)
(Crapoulet / Gestalt / Guys with Beards / Orange Juice / Tenebrae)

GINO AND THE GOONS – "Play Loud" 12"

Just what the goddamn doctor ordered! Eight tunes total, all amateurish rockers executed with the spirit of SUPERCHARGER and other pure-love punkos. The faint Dixie-fried tinges found in their sound work to excellent effect too. "Hypnotic" and "Repeat it" are easily two of the finest tunes I've heard all year, both infectious enough to warrant M.O.T.O. comparisons. Really, the appeal of this one is tough to resist. A fun fuckin' record! Originally released by the band in a long-gone edition of 300, Total Punk has rescued their fellow Floridians from the depths of the dollar bin with this immediate repress. Don't miss out! (MC)
(Total Punk)

GOLDEN PELICANS – "The Earls/Chained to This Dumpster"

I always like bands with interesting sounding singers. That is, singers who have their own distinct sound. GOLDEN PELICANS' singer King G sounds like he is fifty years old and smokes and drinks constantly. (He probably isn't and doesn't, but that's how he sounds.) He spits out the lyrics like he is trying to tell you about the good old days. What is he talking about? Who knows and who cares? It's fun to listen to him. Unfortunately that means the music takes a back seat to his rants. The music is at about half the volume of the vocals but, from what I can hear, the band sounds pretty good. It is trashy, nasty punk. Nice. (CK)
(Total Punk)

GOVERNMENT FLU / POISON PLANET – split EP

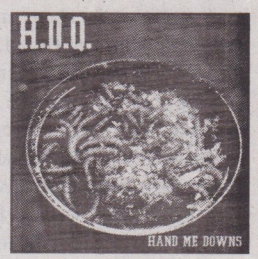
Both bands play acerbic and turbo-charged hardcore punk reminiscent of the '80s. GOVERNMENT FLU from Poland is a pretty straightforward kick-in-the-teeth hardcore band, with fast songs that don't let up and lead right into one another. I'd imagine it's hard to watch them play without taking a spin or two around the moshpit. POISON PLANET from Chicago is a little noisier and settles into a slower, disjointed rawness during some songs that reminds me of when BLACK FLAG started to get a little weird. They complement each other well and leave your ears pummeled. (BL)
(Refuse)

HARD FEELINGS – "Swell..." LP

To arrive at HARD FEELINGS, start at country tinged pop punk à la "region rock" and then look west, all the way to San Francisco. This Minnesota trio would fit comfortably within the lines of the Do Ya Hear We? roster. However, they stand apart from bands like DARK RIDES, FUTURE VIRGINS, or others in that ilk in several ways. First and foremost, instead of a more direct allegiance to the old gods of pop punk, they owe more sonic allegiance to melodic Bay Area bands of yore, mostly HICKEY but also J CHURCH to a certain extent (see also, *The '90s*). Moreover, the singer has a markedly distinct nasal quality to his voice, not unlike the tenor style of bluegrass singing that is pretty common. As a side note, while there is a certain twang to their songwriting, I feel that draws comparisons to PRETTY BOY THORSEN's bands or OFF WITH THEIR HEADS, and neither of those quite track. (LP)
(Lost Cat / Plan-It-X / Star Cleaner)

H.D.Q. – "Hand Me Downs/Toronto"

Maybe no one should be surprised anymore by new records by bands that broke up over twenty years ago, but did you really see this one coming? Possibly better known for members making up much of LEATHERFACE, H.D.Q. put out some pretty good records themselves in the late '80s. This two-song 7" is the precursor to an upcoming LP with the A-side being what one would suppose to be the hit song from the said LP. It's a catchy song with the chorus having that unmistakable guitar sound that LEATHERFACE fans will recognize immediately. The B-Side is a little poppier and happy sounding but not out of character. On the whole, this sounds a bit restrained and much cleaner than their old records but hey, that was 25 years ago and what do you really expect? In these cases, you're often just hoping not to be disappointed and you won't be here. (PA)
(Boss Tunage / Unsane Asylum)



HEAVY LIDS – "Gravity Reverse/This Horse"

HEAVY LIDS deal a couple garage rave-ups through a lo-fi wash of synth and tape hiss on this new record of theirs. The B-Side "This Horse" is the superior track here, with a little more definition in the instrumentation and guitar licks punctuating the chorus. The vocals are a little more expressive, too. They're determined, a little menacing and build up to the chorus. This is pretty standard fare, but the B-Side shows some potential. (SL)
(Pelican Pow Wow)

HELVETIN VIEMÄRIT – "Kauhea Melu Oksennus" EP

These Brazilians play raw punk in an earnest fashion. It's nothing we have not heard before, but it is solid if you like to listen to Japanese and Scandi style bands today channeling the '80s. (AE)
(Bucho / Extreme Noise / Guttural Breath / Insane Noise, no info / Moribund / Terrötten / Trapo Preto, no info / Unleashed Noise)

HELVETIN VIEMÄRIT – "Kauhea Melu Oksennus" EP

Whoa, fast as fuck without losing Scandi-hardcore via Japan sounds leaning on the '80s, yet a definite nod to legacies of powerviolence and metal from each region. The drumming is what may confuse punks not very well-versed in the history of punk of the regions that this band from Brazil obviously emulates. This is blisteringly fast and an honest homage to old-school hardcore from the above mentioned areas, namely Finland, far from Brazil, filtered through HELVETIN VIEMÄRIT's vantage point of a long, rich legacy of impressive crossover from which they hail. This is a good example of punks from all over the world influencing other punks without embarrassing themselves or being ethnocentric, which may be hard for some US bands to understand…a good ode to Finnish punk. (MB)
(Bucho / Extreme Noise / Guttural Breath / Insane Noise, no info / Moribundo / Terrötten / Trapo Preto / Unleashed Noise)

HERO DISHONEST – "Alle Lujaa" LP

HERO DISHONEST has amazingly existed since 1999 and this is their *sixth* LP and first sung entirely in Finnish—which is surprising since the Finnish language, with its hard consonants, rolling cadence and howling extended vowels, is one of (if not *the*) best language for punk rock in the world. Finnish is used to great effect here in all of its strengths, and probably is the only reference point to the classic Finnish hardcore sound best known outside Finland. HERO DISHONEST's sound has always drawn from a post BAD VUGUM/RADIOPUHELIMET world more than the one that birthed KAAOS and BASTARDS, with stop-start musical twists and inventive playing, while still blasting into full tilt overdrive flailing thrash, and then schizophrenically dredging through howling, rhythmic dirges. The A-Side is eleven tracks that vary in tempo and are consistently inventive with solid bass lines, even an unexpected cover of DIE KREUZEN's "Pain" translated into Finnish ("Kipu") and delivered at warp speed. The mid-tempo tracks find the band at its most dynamic, with creative delivery from track to track, as guitars jump from crunchy riffs to haunting leads, vocals whisper and scream, drums hammer and pound, then break into full speed hardcore beats. The B-Side combines all these elements into just two tracks, which works a little less effectively, as it fails to gain enough gravitas to contain all the elements churning within themselves. The US version is limited to 300 copies with a download code, alternate screened cover art, and the interesting, dark and poetic freak out lyrics are translated. Recommended! (KS)
(Peterwalkee)

HICKOIDS – "Hairy Chafin' Ape Suit" CD

Hard to believe this is only album number four for HICKOIDS since they released their first one in 1985. But I guess there's not much of a market for goofy, irreverent cow-punk. That's too bad because what HICKOIDS do is so much fun. This one contains ten songs of well-played country music with silly storytelling, eyebrow raising puns and punk attitude. Fun, fun and more fun. (CK)
(Saustex)

HIGGS BOSON – "Jazz" EP

Wonderful hardcore from Oslo, Norway. This is the first release from this group and they got it right on the first try. Definite fastcore, with a few samples and a nod to that early '90s hardcore sound. The tracks are fast but you can still sing along, but they have neither a metal influence nor grindcore influence. This is hardcore. I know nothing about this band and the internet didn't tell me anything. Oddly enough this was recorded over a year ago. A powerviolence/fastcore/hardcore 7" you should check out for sure. Good luck finding it. (MH)
(Glass to the Face)

HUFF STUFF MAGAZINE – "Sugar Mountain" LP

It is a rare treat to find a band that carries with it the spirit and tuneage of the REPLACEMENTS without sounding like a clone copycat band. Many bands have tried to *be* the REPLACEMENTS and all of them have sucked (with the exception of the BED WETTING BAD BOYS). I think what helps, is that HUFF STUFF is not trying to be anyone. They just want to be a pop band that plays bright, catchy and trashy punk songs. Kinda like the way SEXY did. Fun, smiley, pop punk. The kind of music you wanna be listening to on your front porch on a sunny summer day (beers and comics optional). But the MATS come out in these guys because of the people they are. Weird fuck-ups, who are totally out of their minds, but rule as people and extra rule at writing a good ass pop song. This LP rules and you should be listening to it right now. Wait, Dead Beat is still a record label!? (FS)
(Dead Beat)

JABARA – "Tospang" EP

This troupe of weirdos has been making challenging hardcore since before most of our readers have been punk, so when the falsetto vocal introduction led immediately into a punishing riff accentuated by trumpet blares I said, "why the hell not?" and took another swig of beer. Sadly, as far as experiments with horns in hardcore go, this is much more on a par with NIGHTMARE's *Footprints in the Wind* than PAINTBOX's *Earth Ball…* LP. It's not a complete failure at all, but it feels more like an experiment than a new JABARA record. That being said, there are a couple of brilliant moments to be found here, and if you've liked their earlier stuff it's definitely worth seeking out. The B-side definitely picks up a bunch, with the trumpet adding a kind of Spaghetti Western hardcore vibe that makes those songs work a lot better than the flip. As a fantasy alternative soundtrack to *El Topo*, I'm on board with this record; but as a hardcore record…? (AU)
(Hardcore Survives)

KEITH RICHARDS OVERDOSE – "Bambino Boogie" EP

Punk rock'n'roll hailing from France and featuring a member of the HATEPINKS. High energy blown out rockin' riffs! If you were into the HATEPINKS and bands of similar ilk this shouldn't disappoint! (P$)
(Craproulet)

KITTEN FOREVER – "Pressure" 2xEP

Raw, rowdy and real, this is a power-trio of feminine energy, passion, excitement and rage! This is laden with tightly knitted beats and a throbbing fucking bass that just goes really well with the stocky drums, that are fast and crashing enough to be punk, but also repetitive enough to turn some of these songs into real dance ragers! CHICKS ON SPEED, SLEATER KINNEY, LE TIGRE, BRATMOBILE and BIKINI KILL all come to mind. They have a consistent attitude, both no-bullshit and fun at the same time, throughout these thirteen songs and I can tell there are some pretty strong characters behind this band. The vocals are distinctive and they shout, echo, screech, bellow, croon and scorn. Two EPs (orange and hot pink) with tracks for every occasion: to let out the frustration of a shitty week, to dance in your undies alone in your room, to punch idiots and stereotypes in the face; on your way to the basement show, after a bad break-up, with your wacky friends, in your busted car. Sweet! (LA)
(Earthbound)

KUUDES SILMÄ – LP

Dark, atmospheric and contagious, this is intensely melodic and brooding post-punk from Finland. I really like what this band is doing—they mix liquid bass-lines with dark guitars, vocals that remind me of early anarcho-punk and synths that really fit in well with everything else, the way say, the LOST SOUNDS or SEDATIVES did, but you know, way gothier and channeled through decades of subconsciously absorb-

ing influence from the very diverse pallet of Finnish punk. KUUDES SILMÄ have managed to write a record that flows seamlessly from one track to the next, making it all sound like one cohesive unit with a very distinctive dark ambience. Some songs are melodic and catchy, in a CRISIS, PROLETARIAT or SIEKIERA kind of way. The closing track is just terrific, with riffs, synths, vocals and drum beats all work together to create a multi-dimensional sonic plane of gloomy waves, cold breaks and bleak soundscapes. "Ihmisraunio" is perhaps their strongest (and shortest) song on the record, clocking in at about two minutes, featuring fiery female vocals and a sick guitar break near the end. It's almost as if cheeriness is a bad fit for this band—the way it was a bad fit for JOY DIVISION—but even the one more chipper song they lay down is still pretty gloomy. They 7" was great and so is this—recommended! (LA)
(Combat Rock)

LAPINPOLTHAJAT / PÄÄ KII – split EP

Two songs each from these Finnish bands, that play melodic spikey hair punk à la WASTED, but in PAA KII's case with a little bit more poppiness. LAPINPOLTHAJAT meanwhile switch out that poppiness with a little bit of a European hardcore feel to the overall sound. In both bands' cases this works to make this an enjoyable record. (JF)
(Kämäset Levyt)

LEFT FOR DEAD – "Mass Media Distortion" LP

The vinyl is just coming in now, but the CD has been out for two years. This LEFT FOR DEAD is from the UK, though Magali from la FRACTION contributes vocals on a few songs. The band has a huge, warm guitar sound and some rough-edged melodic sensibilities. I wish most of these songs were a bit tighter. On the plus side, I listened to "Hitch Up Your Caravan," which captures the fun of fucking off for "a piss-up in the country," about ten times. If this were a single with "Ain't No Better Than Me" on the flip, I'd be stoked. For a whole LP, eleven songs, I'm not as excited. If you like records based on the colorful drawings on the cover and huge insert, this'll be a winner for you. (JM)
(DeadRecords / Loony Tunes)

LONG KNIFE – "Wilderness" EP

Everyone from Portland these days has got a "sound," usually representing the cutting edge of what kids in remote parts of the world are scrambling to get their hands on. This has still got a little Portland stank on it (like you can avoid that!) but overall it's no-bullshit, straight up '80s USHC like BLACK FLAG and POISON IDEA. All these songs are fucking solid, riff after riff just keeps coming, solos take appropriate cues from the B-Side of *My War;* distorted and demented with some spacey ass effects at times. This shit is fierce, raw and in your face, don't fucking sleep on it. (AP)
(Feral Ward)

LOVE BUZZARD – "Everything About You/Caught in the Deed"

LOVE BUZZARD is proficient at playing catchy garage styled rock'n'roll. That said, this band is aiming for top of the indie charts. I know you boys who had a hand in releasing this want some street cred, but you're not getting it from me. This 7" was produced by Liam Watson (who is a Grammy winner, gag me!) at Toe Rag Studios. He also produced the KILLS and the WHITE STRIPES. Basically, that and $2 will get you a ride on the bus—blow me. (AE)
(Fluffer)

THE LOWEST – CD

What's the difference between metal and metallic hardcore? I feel like I should know this by now. But the older I get, the more I think it's just a matter of fashion. If you look punk, then it's metallic hardcore, right? (Side note: just trying to show how little I know about this genre; before I butcher this review, sorry the LOWEST, I spend zero time listening to this type of stuff). There is some solid metal riffs going on here, interspersed with a modest amount of double kick drum and emotional gang vocals (especially on their track "King of Pain," that's some crisp ass gang vocals). Maybe this is somewhere in TERROR territory, with a touch of DEFTONES. Emotional, dark, slow headbang. (FS)
(self-released)

THE LUCKY PUNCH – "Still Shakin" CD

I often picture Floyd letting out a maniacal laugh as he sticks crap like this in my box. OK. I got some mail saying I was too venomous so I'm trying. First off you get a hemp-colored cover with weed leaves on it and a photo of some dorky looking stoned dudes. I'm trying. Slap it on. Not a hint of punk in sight. Guitar jam rock with PEARL JAM/ STONE TEMPLE PILOTS vocals. There's a fucking song called "Rolling Stoned"! Is this the product of all the hippy weed being smoked at shows these days? At least when I was a stoner I'd put on HAWKWIND, even the GRATEFUL DEAD would be better. (RO)
(Thunderlight)

MAAILMANLOPPU – "Valtaa" EP

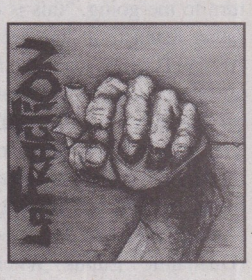
I already dig this band's two previous releases, which were both very different from one another. I wasn't sure what to expect, but I knew MAAILMANLOPPU wouldn't disappoint! This EP delivers a nasty punch of fast hardcore similar to, and just as good if not better than, their 12". Slightly echoed, aggressive yet intelligible vocals over menacing guitar leads with some good, not overly jerk-off solos and great hooks. Sure I say hardcore, but this is from fucking Finland—fuck melody, all go, cold and the sound of months of darkness played through raging hardcore. This record, like their others, gets better and better the more you listen. Finland has a really impressive crop of new bands and you are missing it. This is a winner. Good artwork, lyrics included and it all folds out to a poster. This is a tragically overlooked band, get all this band's records now and thank me later. (MB)
(Passing Bells)

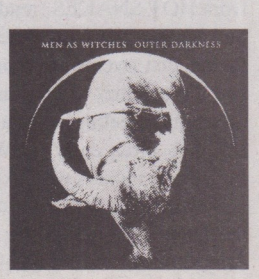
MALE BONDAGE – "Love Moon" LP

I can't remember hearing a punk record like this before. Some tracks are slow and heavy, with a doom vibe, for example "Love Moon" but these tracks stay punk and almost catchy. Then other tracks, for example "Rams," while also slow, are straight forward punk'n'roll, including backing vocals doing "oooh ooohhs." "Death of Honey" is damn catchy with almost a grunge sound to the guitars. The vocalist is always screaming in a punk way, the songs never speed up but there is a grunge sound running throughout this record despite it being punk. That said, there is this vague feeling of KARP but more punk and rock. Good stuff. (MH)
(DOD / Glory Hole)

MAZHOTT – "Awiha" EP

Wow, writing about a Syrian punk band while shit is hitting the fan over there seems rather surreal. Tian an Men 89 has done it again, yet again delivering the goods! The first track has a street-punk beat that blends with a guitar solo





that could only have been produced in the east: rich and intoxicating like pipe smoke or potent herbs. The second self-titled track sticks to a similar style, with some funky drumming and some cow-bell, while on the flip "Bakaloria" goes in a more rock'n'roll direction, with choppy guitars and a dancey melody. The final track ("Sai'een") is performed live and starts out with a ska-sounding guitar which turns into sad solo, accompanied by lyrics which I can tell are filled with pain, anger and sincerity. Who needs to speak a common language when you have music like this? A real gem that will be appreciated by anyone who understands what punk actually *means*, as opposed to (only) what it may sound like. (LA)
(Tian an Men 89)

MEN AS WITCHES – "Drone & Domination" EP

For all you babies who suffer from D-ADD (doom-attention deficit disorder) and can't hang at the doom show when a song gets too long and turn to me going, "this is cool but this is shit I'd rather listen to at home, see you outside" MEN AS WITCHES made some tracks for you that are straight up doom-violence. The songs start off painfully slow like TEETH OF LIONS RULE THE DIVINE and when you can't take it anymore they speed up and punch you in the face with some brutal ass hardcore. It's ugly, churning and the perfect soundtrack to do a speedball to. (AP)
(Dismantle / Lupus / Witch Bukkake)

MEN AS WITCHES – "Outer Darkness" EP

Twisted nightmare noises conjured with a bass and some drums, this is where good feelings go to die. While MEN AS WITCHES use the skeleton of power violence as a jump-off, there's a cavernous atonality to the proceedings that puts them in the same league as ultrableak latter-day revisionists like Buffalo's WATER TORTURE. These are the sounds of a generation for whom noise-not-music refers to KHANATE as much as it does to bands like DESPISE YOU and NO COMMENT, and that genealogical alchemy yields some truly powerful results. Doomy beardos who got over hardcore five years ago would probably dig it; for me, it's a complete no-brainer: this rules. (WB)
(self-released)

MISCALCULATIONS – "Asbestos City/Live With Myself"

These Londoners have built an odd beast. More or less, MISCALCULATIONS feels like a garage rock JOY DIVISION. Taking guitar cues, extruded appropriately for time and geography from HOT SNAKES (read: this is a really teased out comparison—also there's only one guitar), laying that over simple but not minimal synths and bare bones drum machines, they manage to conjure feelings of Factory Records second stringers circa early NEW ORDER and sneering garage rockers with expensive haircuts. What makes it work is that the "party music" roots of the latter style offset the other elements in the songs and so, with the help of a cold recording, manage to make this record pretty creepy. The aforementioned reference points are pretty distant, but this is an interesting couple of songs. Listen first, before you buy; or, recommended tentatively, but still recommended. (LP)
(No Front Teeth)

MR. GODSON – "Mr Godson Will be the Last One to Survive" EP

Does anyone else think it's funny when all the band members pretend that their band name is also their last name? I guess you can't really blame them. It's rock'n'roll fact that we all wish we were more like the RAMONES. (Your band has totally taken a group photo in front of a brick wall, and you know it). But musically, these Frenchies have more in common with (and in this order, none the less) HOT SNAKES, street punk, and GREEN DAY. A weird combo? Yes indeed, but listen to them and you'll see exactly what I mean. Extra side note: These guys have some fucking fantastic gang-vocals on the backups. Especially on the song "Recycle," those are some crisp ass whoa oh's. (FS)
(self-released)

NEEDLE CRAFT – LP

I don't know if it's your thing or not, but these kids are definitely killing this surfy, girl group pop. If you're always bummed that BUDDY HOLLY wasn't singing about having twenty boyfriends, or the CRYSTALS never talked about the homebum jerking off on their street, then it's your lucky day. I hope these kids are more like SOURPATCH and SHANNON AND THE CLAMS than HUNX AND HIS PUNX. Either way, this record is cool. (AG)
(Wantage)

NEGATIVE DEGREE –"Get Fucked I+II" EP

What we have here is some guitar driven nastiness that features some familiar, yet classic sounding song structures. The vocalist of that band does a nice job at keeping things gritty; my only complaint is that there is hardly any bass presence? NEGATIVE DEGREE have been touring quite a bit and have several releases on their resume, this new EP fits nicely in the timeline of all they done. (MS)
(Deranged)

NEGATIVE PRESS – "Long Haul" 12"

Think HELMET, MELVINS, Midwest, post '90s noisy hardcore, maybe a hint of later POISON IDEA with some BIG BLACK thrown in. Driving bass, sound effects with nasty riffage from the guitars, aggressive drum fills and some vocals with speaking parts that sound like NICK CAVE, KEN NORDINE and shameless self-loathing. "Long Haul" could be along side one of NAKED RAYGUN's more pensive tracks—that this song is probably about truck driving and it's monotony. This might be a little "artsy" for hardcore fans that like it all one-two-chugga-chugga, but for me this is along the lines of SLICES and BUTHOLE SURFERS weirdness harkening back to the great moments when punk thankfully started getting weird again. The music is weird, sometimes repetitive, but meditative and well played with sick as fuck tones on the guitars ('90s) and bass. They nail it. Into it. (MB)
(Inimical)

NEIGHBORHOOD BRATS – "Birth Right" EP

Jenny Quitter of the ORPHANS moved her band down to LA and is back with a new slab. She's one of my favorite singers to watch roll around naked on a dirty club floor. Truly a sight to behold. Is that JACKIE FOX of the RUNAWAYS on the cover? Well this band has them as a comparison as well as other LA bands like LEGAL WEAPON and the BAGS. The first song starts with a riff very similar to TURBONEGO's "I Got Erection" and goes into some CHERIE CURRIE Juvie jailbait/streetwise punk vocals. Every song's pretty much a winner; even the YOUTH OF TODAY cover and I never liked that band. My only complaint is that it's a little too clean sounding. It should come with a big glossy *Creem* magazine style pinup band photo to piss off your mom. Steal it. (RO)
(Deranged)

NEW SWEARS – "Funny Isn't Real" LP

Five o'clock shadow slop from Canada. Some vaguely indie sounds here, but executed punkily enough to please various Burger and Recess devotees, a lot who will seemingly scarf up anything with gang vocals and vague summertime themes. Is there anything to set NEW SWEARS apart from the vast throng of other sunglass'd practitioners of the modern hobo garage pop? Nope, just the same youthful dumb-fuckedness and phoned-in tunes. (MC)
(Dirt Cult)

NOISE / SETE STAR SEPT – split 10"

Japan's SETE STAR SEPT is one of my current favorite grindcore bands. They have also been one of the most prolific bands in the last two years. By my count they have released or been part of nearly Nineteen releases in 2012-13. I always assumed there was bound to be a dud in that bunch and it might be this release. On this release, the amazing Japanese duo team up with the horribly named Brazilian band, NOISE. When I first saw I got to review a 36 track split 10" that included SETE STAR SEPT I was psyched. Noisecore. Both bands do noisecore. I don't even get it. The NOISE tracks were recorded in 1993 and originally released on a split cassette with MAYHEM DECAY CUDGEL. The SETE STAR SEPT tracks seem phoned in. Too bad, because I like the artwork on this 10". (MH)
(SPHC)

NO SIR, I WON'T – "The Door" 12"

Goddamn, it sounds like boredom to refer to a band as "peace-punk", doesn't it? Luckily, there's not one fucking second of boredom on this

new record and these guys inject enough of their hardcore background into every song to keep things energized. The tracks on here are connected by relevant samples and audio fuckery that blend together to make this record a cohesive unit rather than a simple collection of songs. The lyrics are incredibly ambitious; shouted/sung, intelligent and I can't even imagine how one can remember all these words. It's as if they tried to shove all the lyrics from *From the Cradle to the Grave* into one five-minute song (yeah, I said five minutes). It's hard to write a cohesive, confident record that has good dynamics (and piano!!), but NO SIR, I WON'T has accomplished this with flying colors! Yes! (GH)
(Framework)

OBNOXIOUS YOUTH – "Suck on the Cross" EP

Fast, snotty, thrashy punk'n'roll, with gritty vocals and solos that are actually separately credited in the lyric sheet. Music wise, think VENOM meets RKL meets MOTÖRHEAD meets ZEKE—not bad. Lyric wise…it must be really hard to come up with things to say that can make bands sound "edgy" and "dangerous" (how to be take seriously otherwise?) because the whole "disgusting fucking whore, cut your throat" death scene is so pathetic… I know you're heartbroken man but I think there are healthy ways of dealing with rejection and/or incompetence… Might I suggest a cross up the ass or the führer's maggot phallus down your throat? (LA)
(Primitive Art)

THE ØDELEGGERS – "Kjemisk Avfall" EP

Really Norway? Nobody's perfect, but surely there are better bands to release than these tambourine-sporting motherfuckers. Christ, there's *ska* in here. Utterly forgettable Warped Tour parking lot stage fodder that may appeal to fans of modern-day CASUALTIES and/or LEFTÖVER CRACK. Which is to say, poop. (Disclaimer: I don't really expect any other country to produce better bands than the many, many shitty bands in the United States. They can't all be SVART FRAMTID or BETONG HYSTERIA) (AU)
(Rabagast)

OUT COLD – "A Heated Display" CD

Even after a twenty-year run, a mammoth discography and the passing of vocalist Mark Sheehan in 2010, for some reason OUT COLD still fly under the radar. As a final testament, *A Heated Display* is a bold move, especially considering their final full length, 2005's *Goodbye Cruel World*, is an absolutely perfect punk record. These tracks were started in late '05 with drums and Sheehan on guitar, but they weren't completed until last year. The first OUT COLD singer handles the vocals, razor sharp yowls honoring Sheehan's legacy quite nicely, and the music is classic OUT COLD. Fourteen songs in just under 20 minutes, they rip through straightforward, no-nonsense hardcore with precision and drive, just like they always did. Evicci's drums are relentless jackhammers and the whole band is simply on fire. *A Heated Display* is flawless North American hardcore punk rock...but I wouldn't expect anything less. This CD comes from Russia and has Japanese distribution, and there are European and US pressings of the wax, so you don't really have an excuse. (WN)
(Drunk With Power / Hjernespind / Painkiller)

PEOPLE – "Ausentic Oral Communication" 12"

This record is inappropriate. I knew it right off the bat—the vinyl is neon piss yellow, the cover art is atrocious, poorly done and lewd. Additionally, the back has some foxy red head about to get wicked stoned off a totally deep-throat-able, flesh colored cock pipe. I must say, this record is for noise punk perverts who don't take their gender politics too seriously. Let's call this avant-garde experimental noise noise-punk. I think PEOPLE sound like a really grating version of the STALIN mixed with CHAOS C.H.. So, get bent over this record. (AE)
(Noise Punk)

PLACES WE SLEPT – "Peeled" 12"

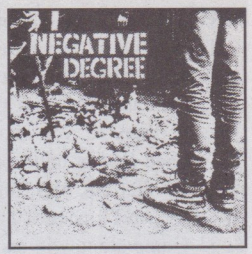
This is a totally crazy record (in a good way). It has the feel of a really well orchestrated mashup, if you were matching a really soft and sweet GRASS WIDOW song with early '90s FLAMING LIPS fuzzy guitar shredding. It's like the two sides were created independently of each other, but they work really well in tandem. Lots of vocal harmonies and lots of crushing guitar. They literally took the two opposite ends of the 1993 grunge scene and combined them together. This is some fantastic rainy day bedroom music! (FS)
(Largerville)

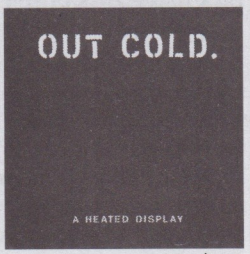
POWDER MONKEYS – "Smashed on A Knee" CD

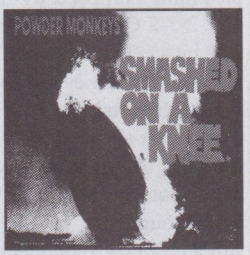
I have to start out with a quote from the liner notes of this reissue: "Their records contain more aggression and testosterone than you, your dad, your grandfather who fought the Nazis and your four uncles put together." I do have a tendency to roll my eyes, but while reading that it was more automatic than usual. Even though it was DENIZ TEK who wrote that, that couldn't stop me. People don't really say things like that, do they? Fortunately, I started listening to the record before reading that lame statement. This is a reissue of POWDER MONKEYS' first album from 1993. POWDER MONKEYS was apparently quite a live band, but poor recording, mixing and mastering ruined the original release of this album. Now those things have been corrected so everyone can hear what the album was supposed to sound like. It sounds like early SOUNDGARDEN before NIRVANA went mainstream. Which, if you never heard SOUNDGARDEN in the 1980s, might be difficult to extract what they would go on to sound like, post mainstream grunge, and it's even more difficult now that it is twenty years later. The music is heavy with vocals that occasionally imitate Lemmy from MOTÖRHEAD. The songs are melodic and intense. It's more metal than punk. POWDER MONKEYS was a five-piece band at the time of recording this album, but the second guitarist was mostly erased for the first release and remains so for this one. Seems more like a "you-had-to-be-there" kind of band and the record hopefully reflects that to those who were. (CK)
(Freeform Patterns)

PROLETARIAT PUNCH – "Signs of Civilization" CD

It took me a minute to realize that this band is from St. Louis, Missouri, existing in the present and not some squat in 1980s UK. PROLETARIAT PUNCH take cues from CONFLICT and they probably wrote their lyrics using the AUS-ROTTEN Online Lyrics Generator™ Version Beta, here they compiled what is essentially their discography of the last two years and added six new tracks. A majority of the songs are straight up no-frills crusty anarcho-punk but some are poorly done CULTURE SHOCK-esque ska punk. Perfect if you want a history lesson of political punk styles of the last 30 years in an hour. (AP)
(Active)







PROTOKIDS – "Geometric Boy" EP

Tasty. I guess these guys are from France or some such. Shit is poppy like a '70s UK punk pub rock band, they got the lo-fi sound, almost twee at times. If you like indie pop lo-fi shit, but wished it was hella punkier sounding, or if you like '70s UK shit, this is for you. They do an OUTCASTS cover of "Self Conscious Over You." Come along with us people. (GB)
(Alien Snatch / Strange Minds)

RANDOM CONFLICT – "Tradition is the Enemy" LP

I was happy to see this in my review pile since I've been into this band since the mid '90s when we shared a home state of Alabama. With this LP, the band celebrates its 25th (!!!) anniversary and I'm happy to see them moving ahead with new material rather than just rehashing the past. Putting on this record, I was a bit scared for what might greet my ears since I haven't been a big fan of the band's more recent output, but I was pleasantly surprised by this release. Their style of 1-2-1-2 GBH and street punk sensibilities are still intact, but they aren't afraid to branch out into new territories and look back into their own crossover metal past (the latter being something they didn't acknowledge in the late '90s). They use hints of synth and pay more attention to dynamics on this release to get their point across. Even though they've been going for so long, they still aren't lazy about declaring their anti-authoritarian politics. Some of the diatribes within the songs can be a tad overbearing but, overall, this record is a punishing, awesome southern punk record. If this band keeps branching out and striving to step out from the pack, I will definitely be looking forward to their next 25 years. (GH)
(No Profit)

RATBITE / RATBITE – split CD

Seattle's RATBITE play anthemic punk, kinda like if town-mates SNUGGLE were a little more Oi! and a lot more aggressive. I confess that the vocals kinda kill it for me, but I also recognize that they are perfect for the style and are delivered exactly as they should be (chalk it up to one of those dreaded "it's not really my thing, but..."). The other RATBITE is from Ukraine and fall more in line with street punk, but they are every bit as anthemic and it's hard to tell if they are taking cues from '90s hook-filled DIY bands like AVAIL or simply from rock'n'roll. Not surprising that the two bands with the same name found each other, but it's quite convenient that they compliment each other so well. (WN)
(A World We Never Made / Suburban White Trash)

REDBUSH – "Milkmaid" 12"

Martin and I had a deep discussion on the merits of male lactation over this record. Why, you say? Because the cover has some hairy dudes milky man tits getting squeezed by a chicks hands while the warm dairy juices drip all over an eager bear's open, bearded mouth. Not for the lactose intolerant. The press release (God, I fucking love those) compares them to FEAR, T.S.O.L., and grunge. Yeah fucking right?! This is some straight up not punk college rock bullshit. Maybe for fans of the OFFSPRING or equally wretched crap. If you like shit music buy this. (RO)
(Whoa Boat)

REPRESSION ATTACK – "Алтарь Разрушения" CD

An ugly metallic crust attack emanates from this disc. Ryazan, Russia's REPRESSION ATTACK has a strong recording, pretty good mid to up-tempo songs, and gnarly vocals. Lyrics are in Russian, though they (and the English translations) are printed so small I could barely read them. For me to tolerate nine songs in 32 minutes of this material, the band has to have more than the generic cover here would indicate, and this five-piece succeeds. Worth investigating. (JM)
(self-released)

RE/VOLT – "This is Our War" EP

Imagine the time right before grindcore existed where there were a handful of hardcore bands playing fast heavy music. Most of RE/VOLT was around making music at this time and you can hear that sound and attitude, but in no way are they living in the past. These tracks are a new take on that crushing attack of bands like EXTREME NOISE TERROR without sounding like them. The band consists of ex-members of EXTREME NOISE TERROR, KILLING JOKE, GALLOWS and RAW NOISE. "Instinct + Impact" reminds me a little of DOOM and it rules. Fast without blast beats but also without being thrash. Oh sure, people will say the word crust but who cares. Gonna start the fifth listen, now go find this one. (MH)
(Farwell)

ROOM 101 – "Contemporary Programming" EP

Noisy, chaotic post-punk with broken glass guitar over off-kilter rhythms. The first song has a distinct PERE UBU feel while the others veer between noise-rock and quirky polka-core. It has the overall vibe of the single-minded project of one person, although it certainly sounds like a fully realized band. (AM)
(self-released / Smallest Axe, no info)

ROOM 101 – "The Grand Prize Game" EP

This is a one-man band kicking some mathy garage punk on the A-Side. Side B is dirgier and a little bit more off kilter at times. I'm a little more into the execution on the B-Side. Both songs have shouted one-word choruses, in this labor of one-man love, that stay stuck in your head after the record has stopped spinning. (P$)
(self-released / Smallest Axe, no info)

RULE OF THIRDS – "Mouthful" EP

Most of the time I find a really miniscule part on a record that just makes me cringe and I can't stop thinking about it every time I listen to it. This 7" is pretty much perfectly executed, and I can sleep at night now knowing that RULE OF THIRDS put out a pretty decent jammer after their much-hyped demo. The keyboards bring forth a kind of nostalgic, baby goth mood of drinking ciders and smoking cloves at the old graveyard. The vocals are definitely channeling some suffering corner of Roz Williams' psyche, more on the bratty punk side than the morose. Like if XMAL DEUTSCHLAND were a punk band or even a proper goth band (fight me). The B-Side track, "Altar," is definitely on some atmospheric tip with some "Burnt Offerings" to spare. The backup vocals hang like mist, just audible enough to make it unsettling. The song's buildup goes nowhere, but maybe that's what they wanted, a journey into a void. Pick it up, get sad but don't let your eyeliner run. (AP)
(No Patience / Video Disease)

RUMSPRINGER – "Stay Afloat" LP

I often wonder if bands get bummed to be labeled as a "*Razorcake* band"? As in, Q: "Hey dude, you ever heard RUMSPRINGER?" A: "Oh yeah, they're like a *Razorcake* band or something." I've literally heard this and similar exchanges happen dozens of times. Just like *Killed by Death*, and *HeartattaCk* before it, *Razorcake* has unintentionally created a way of labeling a subgenre. As a magazine, *Razorcake* covers a wide variety of styles, but it's best known for its sweet-tooth. And its sweet-tooth is for this type of fast, catchy, melodic pop music with (slightly) emotional lyrics. It's not the kind of pop punk that'll make you pogo, but the type (if you're into this sort of thing) that'll make you raise your fist, hug your buddy and/or clench your eyes closed with silent, deep kinship to the lyrics (usually a head shake accompanies this). RUMSPRINGER is all these things. To put a finer point on it, they are a pop band that could be seen as comprising of equal parts the QUEERS, AGAINST ME and LATTERMAN. The lyrics are intended to be heavy and are sung with (I hate this term) a "heartfelt" delivery. Q: "But is it good?" A: "Yes, this album is super good." If you are a human being who strongly enjoys some "heartfelt" pop chaos, this is absolutely an album to give a spin. Worth it! (FS)
(Dirt Cult)

SACRILEGE – "Thoughts Are But Dreams Till Their Effects Are Tried" LP

Recently we have all seen a host of material from all over the world that had never been released to vinyl made finally available—some of which only fabled among punk nerds to have existed, and some of which has only turned out to be a good slice of history, but lacking the chops to withstand time. This record is neither of those, it is a solid bunch of demo tracks from two different sessions per side by a band composed of punks whose other bands went on to be legend (REAGAN YOUTH, AGNOSTIC FRONT, NAUSEA, MURPHY'S LAW)—indeed "the A-bomb that never dropped on New York Hardcore…" There

is, admittedly, obvious influence from DISCHARGE and ANTI-CIMEX on the A-Side and nascent early black metal punk fusion sounds on the B-Side. I like both sides, though prefer the A-Side. Great liner notes with a story of the band, photos and the original insert of the A-Side demo. Quality is good for demo to vinyl, maintaining the original raw grit, which adds to the experience and comprehension of how cool this was for the time and even now. The liner notes have writings from Freddy Alva, Victor Venom and the very poetic Adam Mucci, all giving us different vantage points of the history of the band and how truly different they were in NYC at the time (I love that they point out that they got a pass because of Adam's skinhead/AGNOSTIC FRONT past). The best thing about this record being good and the band being who they are, is that it is a documentation of a giant "Fuck You" to the purists, internet educated know-it-alls, perfectly dressed, fashion addicted, snobby elitist punks that fail to realize that punk was, is and will always be an experiment. This is a record to be celebrated by all punks from all over and those from all over that now live in NYC. (MB)
(Radio Raheem / Wardance)

SEGWEI – "Soul Deep" LP

It's no accident that a record label called Revolution Winter put this record out. SEGWEI may be at their best when they sound like RITES OF SPRING. By that I mean when they are directly ripping off RITES OF SPRING. "Crossin' the Line" and "Freewheel" are both very good songs but they are never going to be as good as what they are taking from. There are other influences. A couple songs have a pretty heavy SOUL SIDE feel. There is a weird CHILI PEPPERS sort of vocal rap part on another song. What ends up happening is that the best song is the instrumental at the end of the A-Side. The large, full color lyric book is an obvious plus. (PA)
(Revolution Winter)

SELFISH – "Life Has No Vacant Time" LP

While Finland's SELFISH always had rooting in rock riffs with mid-tempo to fast hardcore in their early 1990s origins, their 2000s output has largely, well, sounded like DEATHSIDE. There's always a danger when your sound lines up so closely to a source of inspiration, but longevity has worked in the band's favor here, as this Japanese style of flaming solos, forceful vocals, shouted choruses and momentous guitar-driven hardcore seems to rarely show up in any of the country's current international exports. Though you could probably still drop in on a small-town punk gig in Japan and find some unheralded band of older dudes banging out the style. This absence gives renewed freshness to a style SELFISH have always done expertly, with the initial recordings for the twelve songs here dating back to 2008, with a lot of intermittent mixing throughout the following two years. That pays solid dividends in the seamless sound of the LP, which approaches even closer to the great production values of classic Selfish Records (the Japanese label) that the band emulates, rather than the rougher-edged previous efforts. Forceful hardcore with throaty, Burning Spirits-style garbled shouts, lyrics are similar to Japanese punk lyrics; declarations more about a way and view of life and freedom, than the political lyrics of western hardcore. This is solid throughout, with blazing, metal-drenched riffs and quick drumming. It doesn't supersede its influences… but rocks way hard enough to run wild with them. Great LP. (KS)
(Feral Ward)

SENTIMENTS – "When You Are Here" LP

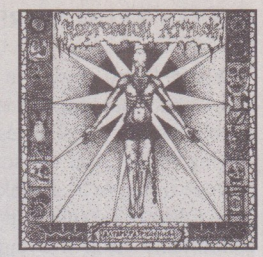
Writing a great song about girls and heartbreak is a really hard thing to do. I mean, you've got to either be a fucking poet, or on level with Phil Spector. It's the ultimate pop-punk catch-22. (If you're a straight dude) songs about girls are by far the easiest to write. Yet, they are the most annoying to listen to for everyone else. The more macho you get, the worse it gets. The more you sound like the QUEERS, the worse it gets. The more gang vocals you throw in there, the worse it gets. Okay, okay okay, to be fair, these Germans don't only sing about girls; possibly only like half the songs are about girls. And sound isn't too bad; it's catchy pop-punk with a tough edge. Like if they wanted their band to be SCREECHING WEASEL, but as people they wanted to be COCK SPARRER. Not bad. (FS)
(Deine Eier)

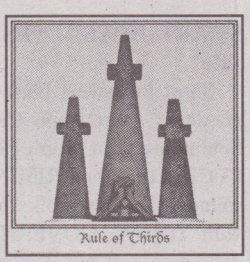
SHAHMAN – "Sounds That Look Like Us" LP

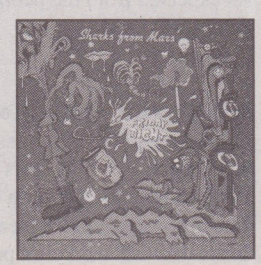
So is emo-sludge a term that has been coined yet? That's kind of what we have going on here. Most of this record sounds like that moody-guitar-plucking-with-a-guy-softly-talking/singing thing, alternated with the drums-coming-in-big-while-the-guitar-dude-hits-the-distortion-box-and-screams convention that you've heard before. I'm not really a fan of this type of screamo approach, especially when the riffs are this slow. They have a couple mostly instrumental parts, especially in the first couple minutes of side A, that sound kind of like weird fuzzed out sludge with art school guitar work, that could have done it for me, if it weren't for these dudes trying to convince us that they are sensitive guys all the time. Maybe I'm just not part of the scene that this is aimed at, but if I wanted to listen to the AMERICAS I could just download that shit, I don't need it with the RED FANG rehash. And I was not going to go there but what the fuck is up with the name? Is that a pun on shamanism or the Shah of Iran or some shit? Clever. No really. And your band is great too. (BL)
(Revolution Winter)

SHARK TOYS – 12"

A treble fueled look at Los Angeles that certain fans of TYVEK will consume lovingly. Usually the word shambolic would be thrown in for effect when describing bands attempting to transmit a HOMOSEXUALS/TRONICS/DESPERATE BICYCLES air, but this band does not have a shambling manner to these ears. They seem very propulsive and on target, with shards of errant guitar whipped into shape by the savagery of the rhythm section. The song "Who Cares" is particularly radical; it has a driving down highways at night nihilism that is hard to conjure. Some of the songs are a little too bouncy, but then when your mind starts to wander, the band gleefully wreck it all with a ear slicing guitar "solo" that is somewhere between sneaker squeak and door creak. In general, this is a surprise hit; maybe because they are from LA it doesn't seem as "out" as some of the bands making these sounds in say… Reading, England or Cleveland, Ohio right now, but fuck it, bands that fake "weird" deserve to be taken out into the streets and shot. Super catchy bedroom punk for people that clutch the *Astral Glamour* box set to their hearts and know all the words to SWELL MAPS B-Sides. The songs are driving, but interesting enough to wipe out complacent types, "Downtown and "Dots" are the other jams worth investigating. I was actually bummed there wasn't a reviewer copy. (LG)
(Dead Beat)







SHARKS FROM MARS – "Friday Night" EP

Yikes. Sorry guys. I'm glad you are clearly into it, but your singer has one of those overly marble-mouthy vocal styles that sounds like fake singing to me. And the songs kinda sound like they are trying to be a punk theme song for a sitcom. I dunno. I sound shitty, but there is this uncomfortable sheen of trying too hard. But I guess this canned lo-fi bubblegummy pop punk sound is a thing right now, and I guess technically that is what this is, so maybe I am wrong and don't understand. Sorry, I am old. (GB)
(self-released)

SHAVED CHRIST – "Bad Mind" EP

This band from Georgia plays five tunes that shift from mid-to-fast pace. The stuff is cool but could use a bit more bite. The vocals lay a little low in the mix or it might be the delivery that has a sort of drawn out approach to them. I bet it is great live but the record seems to be missing something. (MS)
(Bakery Outlet)

SITUACIÓN HOSTIL – CD

SITUACIÓN HOSTIL was a band from Peru that formed in the late '80s with members of SEPULCRO and the sick fucking drummer from ATAQUE FRONTAL. Born out of a mixed scene in Lima, their metal-tinged riffs and brisk thrash rhythms combined to form an unmistakable crossover sound. In fact, Calambre describes them as "one of the first crossover bands to form in Peru," but they broke up before releasing anything more than a demo tape which subsequently appeared on a split CD with KAOS GENERAL. Ring a bell? Yeah, I thought this might be a reissue of that, but it's actually a reunion recording from 2006 with a different vocalist. Surprise! It's not that good—a slowed down and hollow invocation of an irretrievable past—but it's totally worth poking around the internet for their original demo and checking that out instead. (FF)
(Calambre)

SMART BOYS – "RSVP/Cutting Through Life"

Short but sweet blast of glammy powerpop goodness from some Canadian punk/hardcore luminaries. You won't pick up many traces of FUCKED UP or CRIMINAL DAMAGE, but it sounds like these folks have been hanging out with YOUNG GOVERNOR a lot. The A-side had some deft vocal interplay that reminds me a lot of the FUTUREHEADS at their early peak. As expected from the people and label involved, great stuff. (AM)
(Deranged)

SONNY VINCENT – "Totally Fucked" EP

Ha ha ha, CK is so pissed! Sorry. Crazy that this dude is like 800 years old and nobody gave a shit about him ever for a long time, and he still *destroys everything*! I mean, yeah, you can tell this is new-ish and you'd probably listen to TESTORS instead if you could, but Sonny is still rockin' in the free world and his 2013 live show literally poops all over everything under the age of 50. Keep it up baby! 500 pressed, 100 on color vinyl. (GB)
(Oops Baby)

SPIKNYKTER – "Billström Billström" EP

This band is like the musical equivalent of a Michael Moore documentary. Their heart is in the right place, but the execution is so heavy-handed it almost makes me want to support the other side. SPIKNYKTER is a political hardcore band from Sweden. This record sounds like the dudes from STRUGGLE and RIGHTEOUS JAMS got together and tried to start a Y2K thrash band (not joking). It's all over the place: there are rapid fire vocals, speedy riffs, breakdowns, talky parts, and all sorts of other shit condensed into a jumbled mess of a record. Lyrics are overtly political, but rarely venture beyond entry-level rhetoric. There's also a two-page manifest entitled "The Spiknykter Five Points Plan to Save the Scene," which would only appeal to extremely impressionable young minds. I can't get into this at all. (KM)
(Commitment / Refuse / Ugly and Proud)

STATIC ME – LP

STATIC ME plays melodic punk that draws on influences from post-punk, emo and hardcore. The band is super tight and inspired, but a lot of the real strength in this band comes from their singer because she has such a strong commanding voice. Her voice goes into uncomfortable places, incorporating grunts and growls that don't always seem to fit the music, but work beautifully. This is a really solid, cohesive LP from these German punks. (GH)
(Adagio 830)

STEVE ADAMYK BAND – "Monterrey" EP

Straight off the bat a MARKED MEN comparison is the most prevalent and apt, this could easily be summed up by saying the MARKED MEN mixed with some garage-y pop punk. Even though this may be easy to categorize they're one of the few bands that's able to continually play what (would in other hands be considered formulaic) basic chord progressions but have it sound really, really good... And that's not at all a backhanded compliment. I could say that about a lot of really good bands, be it the RAMONES or CRIMINAL DAMAGE. That takes skill, a good ear, and in this case chops for days and sweet hooks. These guys can craft a good song and a winning EP. Apparently this is ex-SEDATIVES and has members of the (awesome) SONIC AVENUES. (P$)
(Hosehead)

STONE TITAN – "Scratch n' Sniff" LP

So the cover of this thing is ridiculous; a cartoon drawing of a naked dude on a toilet who has his wrists cut open and out of the spurting mess are a pair of rainbows with a bunch of crazy, battling, psychedelic creatures drawn like the jailbreak scenes from that *Superjail* TV show, or old KNIFETHRUHEAD covers. The band's logo is in that funky, hippie poster, rainbow block lettering on a black background, but in the shape of a bat. There are pentagrams and upside-down crosses in the hand-drawn liner notes, and the back cover is a collage of food and mouths in the sky and little kids. Without even listening I know I'm going to love it or hate it. The band is weird but actually pretty fucking rad. They play reckless, bashing sludge with a noisy and low-fi approach. Big and crushing bass tone and on-point drum work with lots of changes, but the band tends to play on the slower end of the spectrum. The riffs are driving in a simple and relentless way. They beat you over the head until you start nodding along and thinking that it wouldn't be a big deal to smoke some weed after you get done with this shit and maybe tonight you'll go out and drink some beers at the warehouse show even if it is Monday. Fuck it, you know? The guitars are noisy and layered, with the guy occasionally breaking into a "solo" that is just an excuse to make fucked-up noise. The riffs are a bit groovy but more death metal than bluesy, with more of a focus on making rumbling-ass shit than noodling. This is not music for the timid but I know a whole bunch of weirdos who should fuck with this. Stoner recommended. (BL)
(Safety Meeting)

SUICIDE SYNDICATE – "Watch it Fall" EP

SUICIDE SYNDICATE sounds like they would be right at home in the late '90s on a label like Disaster or Junk Records. This EP features one song off their upcoming LP and two songs that are exclusive to this piece of vinyl. All of the songs would appeal to fans of the STITCHES, DRAGONS, or D-GENERATION. Good stuff but not great. (JF)
(Switchlight)

SUN CHILDREN SUN – "Dolce Part2" EP

Challenging the interpretation of punk is becoming an art form. Picture your typical four person band cranking out an eleven song EP in a quirky USHC style…now replace the bassist with a motherfucker named Toku banging on bongos and synthesizers. Then throw in a guest saxophonist and some ska. See what I'm saying? Shit is weird but I think I like it. I don't know if I will ever listen to it again, but the breakdown in "1234" right into the all out distortion free grind versus MINUTEMEN vibe (yeah, try to figure *that* shit out) of "Anti Pizza Price" is worth the price of admission and more. If you want to be challenged, then SUN SHILDREN SUN have got your fukkn number. Also, "Vacation" is probably the coolest song I've heard this month. (WN)
(More Noise / SPHC)

SWELLS – "Refraction//Incarnation" 12"

Come on, guys! As someone who finds myself defending screamo on a semi-regular basis, you're really not making it easier for any of us. Replete with lyrics that mash up the cutesy with some goofball metaphysical pondering—the first

song is titled "If A Toucan You Can!" and involves wormholes, ugh—SWELLS offer a math-ish take on what passes for post-hardcore in the year 2013. Even setting aside a couple of parts that could easily find a home on an alt rock album, most of what's here comes off as riff salad, and the playing is pretty damn loose for my taste. Comes inside some fucking stellar artwork—I love dodecahedrons and tessellation as much as the next hXc hippie—but looks can be deceiving. Yep, I'm done here. (WB)
(self-released)

T-34 – "Premium Hardcore Tiel II" LP

This German band plays a pretty standard fast hardcore style, but they do a good job of combining tightness with enough variation in the songs to make each distinctive. The vocals are hoarse barks and the production is fucking heavy. Lyrics are in German with brief, uh, "explanations" (of a sort) in English. I'm not losing my shit, but this is well above average. (JM)
(Pain of Mind / Spastic Fantastic)

THEE MIGHTY FEVERS – "Fuck'in Great R'n'R" LP

With melodies as catchy as the RAMONES, sonic distortion as fuzzy as the SONICS and tempos that sometimes meet MINOR THREAT intensity, THEE MIGHTY FEVERS from Japan play some seriously wild rock'n'roll à la TEENGENERATE. All the elements of youth gone wild are here. Every song starts with a yelping "1-2-3-4!" (and I do mean every song, so you know these guys are pumped) with songs about girls in jeans, lost youth motorcycle runaways, burning radios, high-school riots, hating Sundays and good parties gone bad. The lyrics read like punk rock haikus while the music comes clattering down around you with high-energy drumbeats, scratchy, distorted vocals and relentless riffaging! Put this on, pogo 'til you bleed and blow your punk party through the roof! Raw power, sex, drugs and THEE MIGHTY FEVERS! (LA)
(Dead Beat)

THIRTY SIX STRATEGIES – "Strategy One" CD

I have always been a sucker for tight emocore and female singers. This band has both going on so it was a sure thing that I was going to like this. Hailing from the UK this brings to mind DISCOUNT, SERVO and FLAMINGO 50. In laymen terms a female fronted DAG NASTY meets SAMIAM. A bit of nostalgia here too as one of the guitar players in this band was in the UK band SHUTDOWN (not the youth crew band) back in the '90s whose record I reviewed back then. A six-song release that does that '90s influenced sound right! (RL)
(Boss Tuneage)

TONIGHT WE STRIKE – "Bombs and Bibles" EP

Do you know that the ERGS song "Only Babies Cry"? This band makes me think of that. Like a bunch of guys in Pedricktown, NJ still pissed at the world and still using pop-punk to do something about it, they're going for PROPAGANDHI and ANTIFLAG but coming off more like NOFX and PENNYWISE, whoa-whoa's and all. (AG)
(The Machine Shop)

TRASH MONSTERS – "There's a Rat in the Tunnel of Love" CD

Poppy rock'n'roll punk from Southern California here. Pretty varied music wise from SOCIAL DISTORTION to the MUFFS to almost CAMPER VAN BEETHOVEN like. A very song oriented release that also brings to mind the HOLD STEADY. Some pretty quality names thrown around here for this decent but not great release. I did like this though for what it was. (RL)
(Heap O' Trouble)

TV GHOST – "Atomic Rain/Bird Flu" EP

Apparently I missed something. I remember hearing this name a few years ago. I guess it was maybe around the time this record was originally released in 2007 on Die Stasi Records. It was like an "it band" for neo-record nerds. Well, I am a record nerd so I will just compare it to other bands I know. It's like keyboard art nerd stuff (what, Shitgaze?). There's actually some weirdo parts that are like *Modern Dance* era PERE UBU, and even though it doesn't really sound like SCREAMERS, it actually does make me think of SCREAMERS (yeah, I know SCREAMERS is kind of a cliché copout thing, but I am being serious). I don't really like the B-Side as much. But they definitely sound like they don't give a shit about what people say, so there's that. White vinyl, numbered copies of 300. (GB)
(Glory Hole)

TYRED EYES – "Ghost" EP

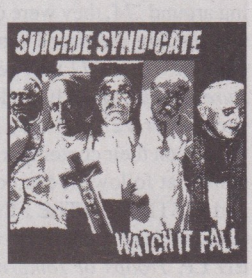
Boring, uninspired garage pop from this Swedish band. The labels on this record list the wrong speed saying 33 instead of 45, and yet I am not sure which one sounds better. That is fine on a hardcore record, but not on a poppy one. (JF)
(Alien Snatch / Gaphals)

VACATION CLUB – "Daydream/Forest Babe"

Fuzzed out garage jangle pop from Indiana? Fuzzed out garage jangle pop from Indiana! With the 'verb up to 11! The A-Side is more upbeat and has female vocals with some super catchy vocal parts. The B-Side slows the pace to a bludgeoning neanderthalic swagger. Catchy songs that come together well. (P$)
(Randy)

VENGEANCE – "Forgive and Forget" EP

This German band's third EP does itself *zero* favors by lifting titles from classic Midwest hardcore records (the band name from the classic FIX EP, the record label Search for Fame from the NECROS track). Set that aside and it's a solid, modern take on the classic USHC sound with good clear shouted vocals, and would fit in well sandwiched between some of the stronger No Way Records bands. The six tracks also seem to miss the mark lyrically—a song attacking people for buying shirts instead of records at shows… I understand their point of people who value fashion over content and how more people need to support bands by buying their music… but I bought a shirt instead of a record at my first punk show (a now amazingly faded ILL REPUTE shirt I still have somewhere) because buying the shirt initiates personal self-transformation and self-identification which you can't outwardly express with a record—and a good punk show *should* inspire that. There's also an anti-hippie song that seems desperately out of place, the smoldering burnt out leftovers of 1960s hippie culture—or its selective, lame appropriation by college dead head culture—were an easy target for derision in the1980s, as they'd strayed so far from the initial progressive ideas of '60s counter culture. Yet at this point there's absolutely no political force or cultural weight to hippie ideas, that it just seems like a cheap shot to attack them, you might as well write a song attacking the



Fauves or Beat poets. Meanwhile, the wealthy are privatizing everything, the environment's on the turning point of collapse, people are being tortured in secret prisons and unauthorized, unquestioned surveillance has become a given, daily fact of life… And you're mad about…the hippies? There's also a song about soldiers in ISAF that seems to cut'n'paste old punk lyrics more than comment on current politics of world policing. Other songs are just more about anger, violent drunks, fighting. Heart in the right place, mixed results. (KS)
(Search for Fame, no info)

VESPERA – "Don't Look Back, Don't Forget" EP

This is the first vinyl offering from this newer Japanese band featuring members of D.S.B. I can only describe this band's sound as "Burning '77"—the chord progressions are reminiscent of modern Burning Spirits-style bands, but the drums are bouncy and the production is thin. Think PAINTBOX meets BEARDSLEY with a bit of modern Scandinavian pop-punk influence. Vocalist Mayumi has a voice that is simultaneously soothing and confrontational; her lyrics perfectly compliment the upbeat riffs, blistering leads and walking bass lines permeating this enigmatic yet enthralling record. I rarely hear anything that sounds fresh these days, but this band is the exception. The second track on the A-Side, "Verdikto," is the type of positive punk song that only Japanese bands seem to be able to pull off. It's catchy, raging, and emotional without being cheesy. An excellent debut that I honestly wish contained more than three songs; get into it. (KM)
(Kämäset Levyt / Tampere Hardcore Coalition)

THE VIBRATORS – "Greatest Punk Hits" CD

The word venerable springs to mind, when faced with the VIBRATORS. Aged, certainly. They were (and still are—not sure they ever formally broke up) one of the punk originals. Forming around '74, they were on the pub rock circuit, and quickly embraced (and were embraced by) punk in '76. In '77 they released the seminal LP *Pure Mania*, quickly followed by the perhaps even better *V2*. That they had a considerable influence on their contemporaries, and the waves of punk that followed, can be quickly gleaned by a nod to STIFF LITTLE FINGERS (named after a track on *Pure Mania*, and the second EXPLOITED LP, *Troops of Tomorrow*, named after their cover from the closing track on *V2*. The VIBRATORS for their part, managed to mix the drive of that early pub-rock, amped up R'n'B, with a fantastic power-pop sensibility. Much more akin to contemporaries such as 999 and the UK SUBS, than the DAMNED or E.A.T.E.R.. Twelve of the eighteen tracks on this "greatest hits" are, understandably, taken from those halcyon early days. They're actually re-recordings done in 1991, though are pretty much carbon copies of the originals–not surprising, since the core of the band has remained constant over the decades. The five tracks from five subsequent LPs don't quite match the glory days, but are more than decent. Definitely a superb sampler from one of the legends; that despite their twilight years, they're still hitting the stage with some vigor. (RK)
(MVD Audio)

VIOLENT PARTY – "Poison Mixers" 12"

Completely blistering from top to bottom, this is A++ noize made by and for maladjusted punk miscreants. Occupying a space not too far from the toompa dementia that is LIFEFORM, VIOLENT PARTY has really outdone themselves with this one, not least in the creepy, paranoid lyrics and artwork. In a microgenre fundamentally based around celebrating stupidity, they manage to write a ton of memorable material that stands out from the lately over-satured cult of wannabe raw dudes. This refusal to bow to lazy songwriting is what makes *Poison Mixers* a record I'll come back to over and over, the slow pogo equivalent of what D-CLONE does for sheer chaotic speed, and the dark, seedy aura they conjure here is one of the best I've heard in a while. The record ends with a deliciously ominous drawn-out dirge, and I'm left wishing I did more drugs. Between this, the CONTRAST ATTITUDE EP and their label omnibus, Konton Crasher hit a trifecta this month. Props. (WB)
(Imminent Destruction / Konton Crasher)

WASTOIDS – "Red Meat" EP

Here's another name to add to the growing pile of new Toronto bands. While their stated intent is an old Boston vibe with a dose of Oi!, the result is a lot more "rocking" than the majority of bands doing the mid-paced hardcore thing. In fact, other than a couple of forgettable short and fast tracks, the majority of tracks are somewhat dirgy affairs; like a far tamer and less confident version of recent favorites BROWN SUGAR and DRY HUMP. It appears WASTOIDS are still finding their footing; hopefully they take things a bit further the next time around. (JH)
(Deranged)

WE LIVE IN TRENCHES – "Out of the Dark" EP

Dark-but-not-*too*-dark stylings from Gothenburg, Sweden, WE LIVE IN TRENCHES fit in somewhere between hi-fi modern punk and the lurching noise-rock of MOUNT SHASTA. "Swagger" is definitely *not* something I look for in punk made after, say, 1981, and that's a big part of why this doesn't really work for me: even with some cool atmospherics, the guitars have a rockin' edge that I can't forgive, and the gruff vocals feel, well, kind of forced. The flip is a SAMHAIN cover ("In My Grip"), and I'm sad to say it's a lot better than the song they wrote, bringing out a gnarly post-punk influence only hinted at on the A-Side. (WB)
(La Familia)

WHATEVER BRAINS – LP

WHATEVER BRAINS deals a mix of tight, hook-laden post-punk and sinuous groove-based pop damaged with synths and electronics. The song-structures are lean and propulsive, with surprising breaks and changes that keep listeners interested. Vocal phrasing works creatively within the rhythmic ideas being worked out and usually affects a sort of nasally drawl. This is an original and creative collection of deftly performed songs not beholden to any particular style. (SL)
(Sorry State)

WHITE REAPER – "Conspirator/The Cut"

This is a guitar/drums duo from Louisville, KY that plays powered-up garage rock with a grungy psychedelic touch and lots of crashing drums and catchy vocals to get you pumped like it's 1999 (Hey, that's a good thing!) These tracks are both tight, melodic and fuckin' wired! "Conspirator" is super infectious and loud and forcefully performed and man, the drumming is just *really* engaging and dynamic—I want to jump up and down in a fit of exhilaration! It's as if Greek Slovenly recruits BAZOOKA and the drummer/singer from BLOOD RED SHOES played in a SONIC YOUTH band together trying to channel the electrifying soul of JAY REATARD, while listening to Jack White records. What can I say—fucking love it! (LA)
(Earthbound)

WHORE PAINT – "Swallow My Bones" LP

The first thing I heard was the pleasant crackle of the needle dropping into fresh vinyl grooves… the next block of time is a blur. A glorious, sweaty blur. It's impossible to talk about WHORE PAINT without mentioning the vocals, and I will do so, but the power combination of power and intrigue that this music inspires cannot be understated. Dark and intellectually advanced, they lull you with plodding rhythms but then explode with arrhythmic dirges steeped in psychedelia and passion. This is rock music for today, but it looks to the past for wisdom and to space for inspiration. The tom heavy drums are a thunder while the guitar spits filthy blue lightning…and yeah, the vocals. Full of soul and a power rarely equaled, I put them somewhere between the GOSSIP and LOST GOAT, but raunchier than the former and prettier than the latter. I could fill the page and not do this record justice, and "I'd Eat My Bones" is one of the most incredible songs I have heard in fucking years. So, yeah, this is awesome. (WN)
(Load)

YADOKAI – "Final" EP

Exit statement from the best Bay Area hardcore band in recent memory. The three songs on this record serve to reinforce the notion that not all the good riffs have been written, that punk music can still be violent and invigorating, and that anyone playing this type of hardcore should continue honing their craft and never settle for mediocrity. "Aestivate," the opening track, features a brutal intro riff that segues into a blistering

Burning Spirits style verse groove that will make you want to fight your dad. "Violent Thrash" is fairly self-explanatory, and on the B-Side, "Coward" has two breakdowns that tap directly into the most primitive areas of the brain. The lyrics, as always, are abrupt and vague, and perhaps more suited for a screamo style band, but when the vocals and music coalesce, rationality dissipates and only the id remains. If you were lucky enough to catch these guys on their farewell tour, you know what I'm talking about. Their final two shows in San Francisco were completely out of control, and I felt that people around here finally realized how incredible YADOKAI could be. If you were a fan, fear not, there's a new project in the works that's sure to terrorize your frontal lobes just as much as this band did. (KM)
(Video Disease)

YI – "Punk Memories" EP

I once told the guitar player in this band, that I liked his solos. He told me he was just hitting notes. But who isn't? What buoys a band up above the ordinary dreck that assaults our ears and assails our sensibilities isn't just taste, but also the ability to display that sort of free wheeling musical mastery. All guitar and bass players are just hitting notes, but the notes as well as the accompanying vocal howls and the percussive pummeling on *Punk Memories* are unwieldy and compelling. East Bay pop punk meets no wave in an aural collision that perhaps despite, or maybe in full accord with their best efforts is more charming than it is unsettling. Fleeting melodic moments weave into and back out of dissonance cataloging kidney stones and punk/junk memories; this record is a winner. (P$)
(self-released)

ZEITGEIST – "A/New Age"

Seems like this is the first record in a monthly "Singles Series" from Pittsburgh record store Mind Cure. ZEITGEIST is a new band from the same area, and the vocalist sounds a lot like the gal from ICON GALLERY (research neither confirmed or denied my suspicion). Regardless, the A-Side of this record is a positively delightful post-punk/Oi! tune brimming with hooks. On the flip is a cover of the BLITZ classic "New Age," which is not quite as good as the original but still does the track justice. A solid record, and I'm really stoked to hear more originals from this band. (KM)
(Mind Cure)

ZENTRALHEIZUNG OF DEATH – "Busy Ghost" EP

Like DE HØJE HÆLE wanting to make music you can dance to in a garage with a busted disco ball... but dancing that's all sweats and shakes. Is it withdrawals? Is it intentional? Either way it's movement and it's legit. Euro garage *KBD* bustin' a move. (P$)
(Alien Snatch)

ZERO ZERO – "Back to Basics" EP

Can't find much about this band online but, although their lyrics are in English, all the other info in the package looks to be in Portuguese, so I'm going to guess they're from either Portugal or Brazil. Either way, you get seven hardcore songs crammed onto a 7" EP. *Back to Basics* is a good name for the record as that's kind of the way they play, although I detect a slight '90s influence as well. Decent, if mysterious, stuff. (AM)
(Hearts Bleed Blue)

ZUDAS KRUST – "Dogs of the Doomland" EP

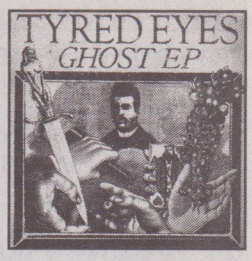
Following a multitude of cassette releases, this is the first vinyl release from Jakarta, Indonesia's ZUDAS KRUST; a pummeling five-song attack of noise-drenched basic D-Beat hardcore, with echo-y shouts over clunking chaotic drums that fight their way through guitar riffs so distorted they start to seemingly shed the limitations of defined riffs to just create raw sonic impressions! Similar (or influenced by) more ultra-distorted takes on DISCHARGE from Japan, there're simple, blunt lyrics attacking the mechanization of modern life, greed and environmental destruction, spat out in desperate shouts. A good and loud mastering job from Enormous Door on the thickness of the distorted guitars and the vocals, and the wild drumming counterbalance on either side the buzzing, fuzzed-out ultra distortion. D-Beat lovers and fans of bands like DISCLOSE, BESTHOVEN, seek this out immediately. (KS)
(Delusion of Terror / Doombringer / Live Fast Die Drunk / Rauha Turva)

V/A – "Annihilation: Konton Crasher Omnibus" LP

I'd heard about this record for so long, I'm glad to see it's finally out! This compiles four current punk bands, all of the D-beat, UK82 and noise variety, in a nice quality gatefold with full artwork (by punks) inside and out. The TOTAL WAR tracks seem to have been recorded the same time as their demo, in 2011. Well, if you didn't already know, their demo fucking rules and these tracks are just as strong. This trio tore it up loud and fast at Subversion Vol. 1, really making their mark on the West Coast as a top contender in the raw hardcore scene. DISABLE is a very genre specific three piece D-beat band with clear DISCHARGE influences when it comes to drums and vocal patterns/effects, and riffs that fall somewhere in between there and Scandinavia. DISABLE is a solid band, and extremely powerful live, but the recording seems a bit clean and mixed differently for what these guys actually sound like. TRUNCHEONS start the B-Side with harsh fuzz and pogo, for all of you out there obsessed with DISORDER, this is the band for you. The beginning riff of the first song sounds like a more fuzzed out version of CRESS, then the noise-soaked pogo ensues. Finally, ASPECTS OF WAR dominate with crushing power. Simple, but with unique flair, and vocals that absolutely shred my brain with each listen. One of the punkest and best bands going right now. All that being said, it's a solid release and definitely worth the wait. Nice job, Kid! (KR)
(Konton Crasher)

V/A – "Chaos in Morocco" LP

Short review: Tian An Men 89 is the most important record label in the world for punks seeking international and (truly) underground punk bands and you should seek out everything they release. Period. As for this release specifically? Five Moroccan bands ranging from all out fist pounding hardcore to commercial ska/punk. HOBA HOBA SPIRIT is perhaps the most interesting band—proto NWOBHM clashing with anthemic folksy punk, a combination that I enjoy far more than the description might suggest. ZLAQ WELLA MOUT are perfect Hellcat Records fodder, perfectly executed anthemic street punk—the ska emphasis on the first track is tempered with the searing metallic vibe of "Ma Tssibch Ki Dir." The PROTESTERS are in a similar vein, a future classic if there was any justice in the world, "I Wanna Protest" is the perfect political punk starter song. But the two bands that really kick my teeth in are W.O.R.M. (churning dual vocal hardcore that just screams for a circle pit)



and RIOT STONES (rough, primal street punk proving perfection in simplicity, their two songs alone would make for an indispensable 45). You might think that punk is whatever little bubble of cool that you find yourself in, but punk is so much bigger. So. Much. Bigger. (WN)
(Tian An Men 89)

V/A – "Disenfranchised in India" LP

Tian An Men 89's documentation of punk and alternative rock in far-flung corners of the world continues with its first-ever compilation of bands from India from the last decade. Tian An Men 89's webpage contains a succinct explanation of its desire to document and encourage self-expression of different countries, whatever the permutations and definitions of alternative punk music people choose, regardless of styles and trends in the West. This does however collide with the mass globalization of punk and alternative music, by both major labels marketing to "emerging markets," their use in Hollywood films that are distributed globally, and the internet allowing access to a clear idea of "what you're supposed to do"… So there're sometimes less surprises than you'd hope for, as some band in Delhi basically regurgitates the '90s Seattle grunge sound and NIRVANA or GREEN DAY, as those influences are sometimes more apparent than people with a vague idea left to just make up their own thing on a limited set of resources or ideas. Punk's radical DIY template is its greatest victory, not the music, not the fashion or specific ideas, but the ability for people to take control of their own music, art and culture as an avenue for self expression—and there's a great power in forwarding that in new places via these compilations, where bands can see their music pressed to vinyl, often for the first time, and exposed to a worldwide audience. But despite the open-minded approach to punk, it's still looking for a Western set of music values (the concept of punk itself) in a country that probably has *way* better local music that has nothing to do with punk or hardcore. Set that aside, fourteen bands each contribute one track with a lyric sheet and short history of each band, and there're a lot of rewards here for the open minded not looking for a specific sound or result. The comp opens with one of its strongest tracks, by TRITHA ELECTRIC BAND—an eclectic trip hop/ethno punk artist from Kolkata who tours extensively in Europe, whose track here, "Fish Market," is more of a punk edged new wave stomper—like a hard TONI BASIL track but with the same infectious, bouncy fun and catchiness. JEEPERS CREEPERS play a catchy track of lo-fi indie rock, threaded around a solid spindling guitar line. BLAKHOLE crank one of the comp's few fast noisy thrash blasts. BULL ENGINE approximates the aforementioned '90s Sub Pop grunge sound, with a heavy Cobain-ish twang. Mumbai's PUNK ON TOAST plays a stripped down, garagey punk that is actually not too far off from say, THEE HEADCOATS, but with '80s style boilerplate political lyrics and meek vocals. The RIOT PEDDLERS have a high-energy melodic hardcore sound that would be well at home in Orange County skateparks. The SCRATCH CARDS is solid basic hard rock'n'roll. TRIPWIRE plays jangly mid tempo punk with a '60s pop feel. OUTLINERS ends the comp with a dreamy, layered track reminiscent of one of the more subdued B-Sides by the ENGLISH BEAT or SPECIALS, with its shuffling ska-ish guitar lines. (KS)
(Tian An Men 89)

V/A – "Never Mind the Taqwacores Here is the Real Deal" EP

Of course I'm fascinated by this compilation of Pakistani bands. I want to know to what extent expatriates versus native Pakistanis are involved in these bands and scene(s). Unfortunately, for the bands that do have contact information, some of the links (to Facebook) seem inoperable. Scoping the others didn't answer my questions, so I'm still ignorant. From listening to the comp I can tell you metal and grind are big influences. MARG give us a bouncy, mid-tempo track with languid vocals and some noodle-y guitar leads. The lyrics (translated into English) critique society. CORNHOLÈ's track, "Beards in Power," is catchy enough through the verses, losing something on the chorus. BVLGHVM play a standard nasty grind with rather short songs. CHOOTS (which apparently translates as "vaginas," though any subtleties there may be lost on me) play a quick, fast metal track, with the vocals dominating over the music. "There isn't a tunnel with fucking light, ain't no pearly gates, ain't no Satan to torture you, there is nothing." MULTINATIONAL CORPORATION plays a heavy grind attacking religion with lyrics in English and a native language. FORESKIN precede their track with what I believe is a sample of the BAD BRAINS, before attacking "faggots" who don't headbang. "Break those mental barriers and run to the fucking front." This song is about 25 seconds long. GLORIFIED WHORE MONGERS play some demo-quality metal, which I prefer to the work of BATHORY, who seem an influence. KAFIR E AZAM have a short, well-executed grind track. Overall I'm more excited about there being kids into metal and grind in Pakistan than I am for much of the music here, though a few of these songs I'd be glad to hear wherever they'd originated from. (JM)
(Tian An Men 89)

V/A – "No Rules! No Fun" LP

This is a compilation of twenty bands from Portland, OR and the Bay Area (i.e. Oakland and San Francisco, CA). TOP TEN starts out with a great cover of the REAL KIDS' "Hit You Hard" and the comp doesn't stop. Also included on the record are YOUTHBITCH, PISS TEST, ELVIS CHRIST, PRIMITIVE HEARTS, DENIZENZ, GUANTANAMO BAYWATCH, MEAN JEANS, DANCER, ANGORA DEBS, POOKIE AND THE POODLEZ, the CHEMICALS, HUFF STUFF, CYCLOPS, THERAPISTS, OUTDOORSMEN, SIDE EFFEX, the BUGS, PERFECT LOOK and the SHANGHAIS. All the songs are short and catchy garage, punk, surf, or a combination of the three. I am glad to know there are labels still putting out compilations while doing it right. (CK)
(No Rules)

V/A – "Something You Don't Need" EP

Comps are a strange thing. They rarely work but the point is to discover new bands. When they do work it's a special moment. This comp works and works so well it brought back memories of my first hardcore comp. I got *Bands Only a Mutha Could Love Volume 1* back in 1988-89. I had never heard of a single band and ended up listening to it over and over again. There is a certain sequencing and lack of familiarity that needs to be part of a comp to make it worthwhile. *Something You Don't Need* is a comp where I don't know any of the bands, they don't all sound the same and despite a few duds I still enjoy listening to it. TOE TAG, from Seattle, start it off with some quick hardcore, a few guitar solos and some great vocals. H.R.A. from Houston do a throwback pre-crossover fast hardcore. TUMORHEAD, total dud. MORGUE MART from Pittsburgh, PA do a good late '80s hardcore thing. DOOSH BAGS, can't get by the chorus, "Chicks don't go to hell, that's where they're from". Yuk. PUSRAD from Sweden do a clean, short, fast '80s hardcore that's catchy. FUGITIVE FAMILY, boring. OK, maybe I didn't like that many tracks on this but I enjoyed listening to this comp a couple times. (MH)
(Hell Central)

V/A – "Suriname Punks Meet Guyana Punks" EP

From the new batch of TAM 89 releases (you bet your ass I already mail-ordered all seven of them) come three bands from two neighboring countries on the northern coast of South America (I actually didn't know, had to look them up). DE ROTTE APPELS from Suriname kicks it off with a very '77 UK punk sounding jam with an anthemic chorus and an overall poppy feel to it. Country-mates ADHD are doing a similar style but with a looser approach and some seemingly more modern influences. On the flip you get KEEP YOUR DAY JOB from Guyana doing some solid and polished melodic punk with a very epic feel. They employ a mesmerizing guitar lead topped off with over-articulate English lyrics, kinda like PROPAGHANDI. Very cool peek into some obscure punk. The overall recording production is quite a bit more slick and digital than past TAM 89 releases—a true sign of the times that technology is connecting punks from all corners of the globe, while digital recording programs are apparently easily accessible almost everywhere. (MA)
(Tian An Men 89)

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½ Liter: www.12literrecords.bandcamp.com
1859: www.1859records.storenvy.com
540: www.chaosintejas.com/540/index.html
A World We Never Made: www.aworldwenevermade.wordpress.com
Adagio 830: www.adagio830.de
Alien Snatch: www.aliensnatch.de
Alternative Tentacles: P.O. Box 419092, San Francisco, CA www.alternativetentacles.com
Antisociety: antisocietyrecords@yahoo.co.uk
Artcore: www.artcorefanzine.bigcartel.com
Bakery Outlet: PO Box 4054, St. Augustine, FL 32085, bakeryoutletrecords.com
Black Cardinal: e123@riseup.net, vk.com/bcrec
Boss Tunage: PO BOX 74, Sandy, Bedfordshire, SG19 2WB UK, www.bosstuneage.com
Bucho Discos: buchodiscos@hotmail.com
Calambre: calambrerecords@gmail.com
Chaper 11: www.corpitus.com
Chunga-Changa: vk.com/chungachangerecords,
Cintas Pepe: cintaspepe@gmail.com
Combat Rock: Vaasankatu 7, 00500 Helsinki, FINLAND, www.combatrockindustry.net
Combat Rock: www.combatrockindustry.net
Commitment: Ridderspoor 42, 1689 TG Zwaag, THE NETHERLANDS, commitmentrecords.nl
Crapoulet: www.crapoulet.fr, cool@crapoulet.fr
Cricket Cemetary: www.cricketcemetery.com
Darbouka: Fred Brahim, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE, darbouka_records@yahoo.fr
Darcy Trash: www.facebook.com/darcytrashrecords
Dead Beat: PO Box 361392, Cleveland, OH 44136, www.dead-beat-records.com
Dead Rodent: deadrodentrecords.storenvy.com
Deep Six: PO Box 6911, Burbank, CA 91510, www.deepsixrecords.com,
Deine Eier: sentiments4you@web.de
Delusion of Terror: facebook.com/dotrecordsdistroph03
Deranged: c/o Gordon Dufresne, 2700 Lower Road, Roberts Creek, BC V0N 2W4, CANADA, www.derangedrecords.com
Destroy Sounds: destroysounds.ru
Different Kitchen: differentkitchen.bigcartel.com
Dirt Cult: 713 Stagecoach Dr, Las Cruces, NM 88011, www.dirtcultrecords.com
Discos Antiguays: copycats-punk.bandcamp.com
Disiplin Media: Thorn Dønhaugsvei 74, 1274 Oslo, NORWAY, www.disiplin-media.com
DOD: www.facebook.com/DrinkorDie317
Doombringer: doombringerrecords.blogspot.com
Dr. Strange: www.drstrange.com
Drunk With Power: dwprecords.bigcartel.com
D-takt & Räpunk: dbeatrawpunk@gmail.com
Ever/Never: www.evernever.bigcartel.com
Extreme Noise: www.extremenoise.com
Fat Wreck Chords: 2196 Palou Ave, San Francisco, CA 94124, www.fatwreck.com
Feral Ward: 5715 NE Garfield Ave, Portland, OR 97211, www.feralward.com
Fluffer: flufferrecords@gmail.com
Framework: 4 Elm St #1, Ipswich, MA 01938, www.frameworklabel.com
Freeform Patterns: www.freeformpatterns.com
Gestalt: www.gestalt.pagesperso-orange.fr
Get Better: www.getbetterrecords.storenvy.com
Glass to the Face: www.facebook.com/glasstothefacerecords
Glory Hole: 4910 East Michigan Street, Indianapolis, IN 46201, gloryholerecords.com
Goner: 2152 Young Ave, Memphis, TN 38104, www.goner-records.com
Guttural Breath: facebook.com/gutturalbreathzone
Guys With Beards: www.guyswithbeardsrecords.tumblr.com
Ha Ha Ha Cool!: www.facebook.com/hahahacool
Hang the DJ!: www.facebook.com/hangthedjrecords
Hannibal's: www.hannbialsrecords.bandcamp.com
Hardcore Survives: www.hardcore-survives.com
Heap O' Trouble: PO Box 1751, Orange, CA 92856, www.trashmonsters.net
Hearts Bleed Blue: www.hbbstore.com
Hell Central: PO Box 2584, Conroe, TX 77305
Here And Now: hereandnowrecs.wordpress.com
Hjernespind: hjernespindrecords.bigcartel.com
Horror Business: c/o D. Zolda, Am Kapellenknapp, 13-59379, Selm GERMANY, www.horrorbiz.de/index_HBR.html
Hosehead: www.hoseheadrecords.ca
Hygiene: www.hygienerecords.storenvy.com
Imminent Destruction: www.imminentdestruction.blogspot.com
Inimical: P.O. Box 2803, Seattle, WA 98111, www.inimical.com
Kämäset Levyt: Iisakintie 18, 37560, Lempaala, FINLAND, www.punkinfinland.net/kamanen
Kink: www.kink-records.de
Konton Crasher: PO Box 393, Lakewood, Ohio 44107, kidcharge84@gmail.com
La Familia: PO Box 10 58 24, 28058 Bremen, Germany, www.lafamiliareleases.com
Largerville: www.lagervillerecords.wordpress.com
Live Fast Die Drunk: www.livefastdiedrubj.blogspot.com.au
Load: PO Box 35 Providence, RI 02901, www.loadrecords.com
Loony Tunes: 69 Wykeham St., Scarborough, N. Yorkshire, YO12 7SA, UK, www.loonytunesrecords.co.uk
Lost Cat: PO Box 2121 St. Cloud, MN 56302, www.lostcatrecords.org
Mass Prod: www.massprod.com
Mayfield's All Killer No Filler: www.mayfieldsallkiller.com
Men As Witches: menaswitches@gmail.com
Milk Run: www.milkrunrecords.bigcartel.com
Mind Cure: www.mindcurerecords.com
Miravoice: www.vk.com/miravoice
Monument: www.monumenthq.com
Moribund: www.moribundcult.com
Mr. Godson: www.mrgodson.org
MVD Audio: www.mvdaudio.com
NE!: www.nerecords.se
No Bread: www.nobread.blogspot.com
No Front Teeth: PO Box 27070, London N2 QZP, UK, www.nofrontteeth.co.uk
No Profit: www.noprofitrecords.limitedrun.com
No Rules: www.norulesrecords.org
No Sanctuary: www.facebook.com/pages/NO-SANCTUARY-records
Noise Punk: www.noisepunkrecords.blogspot.com,
Oops Baby: www.oopsbabyrecords.com,
Orange Juice: orangejuice.chez.com
Overdose On: PO Box 525, Fleetwood, PA 19522, www.overdoseonrecords.com
Pain Of Mind: www.pain-of-mind.com
Painkiller: 7 Meacham Rd, Cambridge, MA 02140, www.painkillerrecords.com
Passing Bells: passingbells@hotmail.com
Peterwalkee: www.peterwalkeerecords.com
Plan-It-X: PO Box 2312 Bloomington, IN 47402, www.plan-it-x.com
Pogo Time: pogotime@live.com
Rabagast: www.abagastrecords@gmail.com
Radio Raheem: radioraheemrecords.bigcartel.com
Randy: www.randyrecords.blogspot.com
Rauha Turva: www.rauhaturva.blogspot.com
Reality is a Cult: c/o Nathalie Haurberg, 1693 N. Broad St., Galesburg, IL 61401, realityisacult@gmail.com
Recess: www.recessrecords.com
Refuse: www.refuserecords.prv.pl
Repression Attack: repressionattack.bandcamp.com
Residue: www.residuerecords.com
Revolution Winter: 1530 13th Ave SW, Calgary, AB, T3C 0T5, CANADA, revolutionwinter@gmail.com
Ride The Snake: www.ridethesnakerecords.com
Room 101: room10101@hotmail.com
S.B.S.: www.fuckyeahsbsrecords.com
Safety Meeting: www.safetymeeting.net
Saustex: www.saustex.com
Scarecrow: www.scarecrow.gr
Screaming Victims: www.screamingvictims.blogspot.gr
Sex Sheet: www.sexsheetrecords.com
Sharks from Mars: sharksfrommars@yahoo.com
Solar Funeral: www.solar-funeral.org
Spastic Fantastic: www.spasticfantastic.de
Speakertree: speakertreerecords.blogspot.com
SPHC: www.sphc.bigcartel.com
Star Cleaner: 1020 Bushwick Ave. Brooklyn, NY 11221, www.starcleaner.com
Suburban White Trash: PO Box 270594, Fort Collins, CO 80527, suburbanwhitetrashrecords.com
Swells: swellssmells@gmail.com
Switchlight: www.switchlight-records.com
Tampere Hardcore Coalition: tamperehardcore.net
Tenebrae: tenebrae666events.@gmail.com
Terrötten: info@terrotten.com
The Lowest: thelowesthc@gmail.com
The Machine Shop: PO Box 261, Pedricktown, NJ 08067, themachineshoprocks.com
Thunderlight: www.punchproductions.com
Tian An Men 89: tam89records.com
Total Punk: www.floridasdying.com
Tour Van: www.facebook.com/TourVanRecords
Ugly and Proud: uglyandproudrecords.blogspot.com
Uncle D: vertigo@bellnet.ca
Unleashed Noise: www.facebook.com/unleashednoiserecords
Unsane Asylum: www.unsaneasylum.com
Video Disease: www.videodiseaserecords.com
Vulgar: www.vulgarrecords.com
Wantage: PO Box 8681, Missoula, MT 59807, wantageusa.com
Wardance: www.wardancerecords.com
Whoa! Boat: www.whoaboatrecords.com
Yi: www.yipunx.angelfire.com

DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Matt Badenhop, Robert Collins, Jason Ryan and Lena Tahmassian.

AARON AND THE BURRS – This band is in essence a throwback to '60s surf and experimental/space rock, but with song titles like "Narcosis Addicts" and "Forward to Hell" hinting at a background in punk. Featured is a well executed and abridged cover of "Last Space Train" by the SPOTNICKS while "Thunder on the Dnieper" incorporates what reminds me of Eastern-European folk melodies. They are fully instrumental, but the guitar is enough of a protagonist to make things interesting and delightfully catchy. Good stuff. (Lena) (8-song cassette, lyrics included, UT Records, PO Box 467, Amherst, NY 14226, aaronandtheburrs.bandcamp.com)

AREA DENIAL – Just stripped down meat and 'taters hardcore punk. D-beat riffs with USHC drums and articulate shouted vocals spewing an anger that's fueled by perception instead of pretense. There's a "members of" list that will make your mouth water if you pay attention to good punk, but suffice to say that these are professionals, and their proficiency comes as no surprise. I look forward to more. (Robert) (7-song cassette, lyrics included, www.areadenial.blogspot.com)

BATWORM – *This Dry Day Hits, the Moonover Kills* – Imagine Dave Dictor of MDC teamed up with a Mole Person from the depths of the subway system to make the most wretched, gross, embering punk rock since the '90s NYC squat scene. BATWORM is so terrifying in that way and wild it brings a smile to my face. There is no SOS in this bottle of filthy-sounding poison. Let me be clear, as the music was taking me away: BATWORM hold down their songs and each is great. The production is crispy like dead leaves on fire. I especially like the lyric ties to morbid tales, MOTÖRHEAD, rye, crows, and children sniffling art supplies. (Jason) (5-song cassette, lyrics included, Mold Crow Tapes, skullfullofbatworms@gmail.com)

BAD COYOTES – *We Got Our Reasons* – Here is some energetic, sleazy punk that can be filed somewhere between JOHNNY THUNDERS and early BLACK FLAG. Pardon the cliché, but if you're interested in sex, drugs, rock'n'roll (and feeling slightly uncomfortable), this could be your thing. Professionally packaged with a foldout double-sided insert on matte card stock. (Lena) (12-song cassette, lyrics included, badcoyotes.bandcamp.com)

BETH ISRAEL – Sharp, and likely calculated, but undeniably awesome dark pop with serious teeth. A (slightly) less abrasive PAIN TEENS perhaps, but with frequent demonstrations of legitimate '60s pop sensibilities and an affinity for psychedelia. There are numerous internet videos for tracks off this cassette, and I confess that the visual accompaniment goes a long way towards completing my initial impression of BETH ISRAEL, an impression that is overwhelmingly positive. (Robert) (10-song cassette, no lyrics, www.dulltools.bandcamp.com)

BLAZING EYE – New project from an all-star cast of LA punkers. Four tracks of basic and furious hardcore with a tupa-tupa backbone and soaring riffs. Comparable to Japanese greats like KURO and the SEXUAL. The vocals are burly and distorted but not over the top, and have a bouncy rhythm about them. Amazing bass lines! People from MATA MATA, RAYOS X, TUBERCULOSIS, CONDITION, etc. Fucking awesome. (Matt) (4-song cassette, lyrics included, bloodmoneypunx@gmail.com)

BLIGHT – *Stagnant* – Bleak, crushing hardcore from Nova Scotia. Hollow, high end vocals and a low end rumble to be envied carry stoner rock riffs through the moments between bursts of speed and power from an overwhelmingly heavy and aurally filthy band. They don't really have time to set a mood, but the sounds are dark and disenfranchised metallic hardcore. Color me interested. (Robert) (5-song cassette, no lyrics, communityslugs@hotmail.com)

BLOOD ON THE SADDLE – I've never really gotten "cow-punk". I mean, I guess it's just country-influenced punk, but it's just never good unless you're ELMER. Anyhow, BLOOD ON THE SADDLE has been playing this stuff since the '80s and, if you like cow-punk, I guess they're doing a pretty good job at it. Songs about drinking, the blues, dirt and more drinking. (Greg) (14-song CD-R, no lyrics, www.bloodonthesaddle.com)

THE BROONIES – *How I Feel* – First off I want to apologize to the BROONIES for *always* being the reviewer who writes up your band, but I legitimately like this shit and am always looking forward to new releases. On this release, everything feels a little more thrown together than it has been on previous efforts. One of the songs doesn't have words but I don't think it's supposed to be an instrumental. The band shies away from the noisy, indie-punk tension of past releases and employs caustic one-two one-two beats on almost every song. There's a lot more anger and a lot more punk thrown into the mix. They almost sound like a completely different band than before, but it's still worth your time. They're also looking to put out a 7", if anyone's interested. (Greg) (6-song CD-R, lyrics included, aaronfreif@gmail.com)

CAL AND THE CALORIES – Yet another fucked up tape from the Lumpy Rex crew. This time, Lumpy himself fronts a dirty sounding, bouncy, mongoloid punk band, playing songs that were apparently "too poppy" to be used in his other band, LUMPY AND THE DUMPERS. "Too poppy" to them just sounds like classic style KBD, fucked-up-kid punk to me. Seems like it was recorded on a moldy four track that's been thrown through a window. Yes, I love it. (Greg) (3-song cassette, lyrics included, call 618-477-2745)

CHEMICAL PEEL – *Bad Cream* – It's various variations of modern indie punk with shouted female vocals, but I feel like there are several different bands crammed on the same demo. When they pick up the pace, CHEMICAL PEEL harness UK82 energy and the songs are catchy as all hell, but on several songs they slow it down and turn into some lethargic and honestly quite boring dreary indie dirges. So I'll focus on the upbeat tracks with the dirty guitars and the urgent pace, because those songs are great. Plus, I'm pretty sure that one song features the line "put it in the poop shoot" and I have rarely wanted a lyric sheet so badly because that just doesn't seem to fit. (Robert) (8-song cassette, no lyrics, www.chemicalpeel.bandcamp.com)

CLASSHOLE – There's a lot going on here. I'm thinking of a more sterile "Word as Law" era NEUROSIS with a really bad scowling-mush-mouthed vocal approach and some other metal influences. Ugly, negative, and hard to pin down, but I hear some similarities to weirder stuff like BL'AST here and there…overall not really my cup of tea and nothing sticks with me. (Matt) (11-song cassette, lyrics included, fullofhate504@gmail.com)

COMMUNIST PUSSIES – Lo-fi garage punk with heaping helpings of weird in the content and delivery departments. There are four people credited, but this comes off like a one man band, and the content is either dodgy or from Mars, with tracks like "My Mother Hates Me" sharing time with "SS Shake" and the Auschwitz trilogy (don't ask because I don't understand but there's a track called "Dead Hippies," so the shit ain't all bad). Musically, you can take this steaming lo-fi garage punk to the bank, because it's all on point, but beyond that I cannot tell what the fukk is going on here….and I think that's the idea. Also, I think

this was released in 2003, but in the "this is weird" department in the context of this release, that fact barely registers. (Robert) (21-song cassette, no lyrics, Tomatis Roberto, Corso Monviso 33, 12100 Cuneo, Italy, grave76@virgilio.it)

CRUOR – Throttling punk from Sacramento (at least that's where it was sent from). Mostly fast but with a couple breakdowns, CRUOR keep it pretty simple with the riffs and arrangements. What stands out on here to me is the full sounding bass and maniacal vocals, putting it in the realm of old Finnish hardcore. Pro–pressed and hand numbered outta 200. Cool demo. (Matt) (5-song cassette, no lyrics, fybsrecords.blogspot.com)

DAGGERWOUND – Short fucking spastic blasts of early '90s style hardcore thrown out in angry bursts with a singer who sounds like he is slicing his vocal cords with razorblades. It's tight as fuck and they don't take themselves too seriously. Overall, it's a fun, awesome demo and I would gladly see this band tear up any basement. (Greg) (5-song CD-R, lyrics included, www.tornshoe.com)

DETOX – *The Dirty Secrets of the World* – Oh my goodness, I don't really know how to explain this. This band is from Lebanon and they play a hybrid of punk that is part showtunes, part spastic freakouts, part experimental, part skronky jazz fusion, part street punk and mostly indescribable. It's fairly bizarre, but the screaming, tuneful female vocals tie it all together (a difficult job, but executed expertly). I'm not sure if I can totally get it with this listen, but I think I kind of like it, even though a few songs clock in at over seven minutes. I would love to see this band on their home turf. (Greg) (15-song CD-R, lyrics included, www.facebook.com/pages/detox)

DHARMA DOGS / INVISIBLE MANSION – *split* – Taking obvious influences from, but never directly emulating, late '80s grunge and dirty power pop bands like MERCURY REV and SONIC YOUTH, Michigan's INVISIBLE MANSION are using history as an ingredient instead of a blueprint - guitars are fuzzy and bright with meandering new wave leads, vocals are dreamy and sparse, and the whole presentation is near perfect for the style. Wisconsin's DHARMA DOGS piqued my interest with last year's *Drown/Moon Rocks* 45 and *Speed* cassette, and my excited ears were not the least bit disappointed with their side of this split. Culling from the same pool as their Michigan counterparts, DHARMA DOGS are faster, dirtier and more aggressive, but laid back vocals and a sharp attack distinguish the band from a rising sea of late '80s worship. Excellent split. (Robert) (6-song cassette, no lyrics, Kitschy Manitou, 1250 E. Dayton St. Apt. 1, Madison, WI 53704)

DINGUS – How can a band sound so unhinged and *punk* while filling the world with unpretentious dreamy melodies? Come to think of it, bands like this were all over the place in the '90s, they just weren't usually this good…fast and raw punk with simple songs, casual hooks and a vocal/lyric combo that drips with teenage love song poetic swoon. (Robert) (5-song cassette, lyrics included, molarsandfangs.bandcamp.com)

DÖDSVARG – *Om Det Där Med Omänskliga Relationer* – A fukkn insane sounding one man project, DÖDSVARG is bombastic guitar centric angular punk, but with primitive black metal guitars and robotic, colossal sounding electronic percussion. Equal parts chaotic hardcore and abrasive industrial, but with elements of modern heavy music and bleak sounding prog metal… this disc is short but it is absolutely massive. And more than a little intriguing. (Robert) (4-song CD-R, no lyrics, www.suiciderecords.se, www.dodsvarg.se)

DZIECIZBECZEK – *Prawie Nasze* – Long running Polish hardcore band with a short disc of cover tunes. RATOS DE POÅO, SIEKIERA, GROSSMEMBER and SWIETLIKI are all given a gruff treatment, and all with excellent results. Cheers for picking such an incredibly diverse array of bands to cover, and congratulations for pulling it off. (Robert) (4-song CD-R, no lyrics, www.dziecizbeczek.prv.pl)

EL CAMINO CAR CRASH – This is the kind of slick European hardcore that lit my ass on fire fifteen years ago, and, hearing this today, it hits me exactly the same way. MY HERO DIED TODAY, ACHEBORN, ENFOLD, a horde of anthemic and proficient hardcore bands come to mind when I hear EL CAMINO CAR CRASH, and then I hear lines like "we are eating their shit to not think too much" and I realize how much this has in common with passionate US hardcore of the same era. Intense and advanced, mosh friendly (take that as an honest descriptor, not a criticism), and whether you've grown out of the genre or not: badass. (Robert) (5-song cassette, lyrics included, www.takeitback.bandcamp.com)

ELSINORES – *Chapter I* – Laid back fuzzy guitar driven garage punk with a vibe that falls somewhere between surf and WIPERS until "Untitled II" starts and I can't hear anything except *Daydream Nation* (this is not a bad thing). Ultra simple songs that are driven by dirty guitars and dreamy vocals, and an unfortunately poor cassette duplication that led me to just listen to the songs on the internet. (Robert) (9-song cassette, lyrics included, 964 Highland Park Dr., Lexington, KY 40505, Joey.Elsinore@gmail.com, www.theelsinores.bandcamp.com)

FANDETH / NAAM SAIN – *split* – NS does seven sassy distorted four-track punk that sounds like it could belong on one of those *Hot Curly Weenie* comps that Recess Records put out in the late '90s. Juvenile sounding, but with seemingly clever lyrics between all the shenanigans. Riot Grrrl and hardcore influences creep in here and there for good measure. Awful band name though. FANDETH are a gritty but poppy punk band with a penchant for writing a catchy yet blown out pop tune. Nine tracks of innovative guitar riffs, a singer with a good sense of pitch and plenty of spunk in the beat. Both bands are far off from my preferred jams, but are still great. (Matt) (16-song cassette, lyrics and ugly patches included, www.fandeth.bandcamp.com, www.naamsain.bandcamp.com)

FLASHØUT / PLAGUE– *split* – Guttural crust from PLAGUE: raw four-track recording, nonstop rampaging attack in the classic tradition. FLASHØUT blaze through five tracks on their side, faster and more D-beat but every bit as raw. Obviously these kids have determined that reinvention of the wheel is unnecessary, you just need to ride properly. (Robert) (8-song cassette, lyrics included, Uneasy Listening, 279 Manitoba Ave., Winnipeg, MB R2W 2E3 CANADA, www.uneasylistening.blogspot.com)

GREY NURSE – I was kinda snoozing when I started this tape. That didn't last long. First the drums jarred me to attention, and then a frontman full of spit and venom kicked me in the teeth—this attack is precise and calculated. Classic North American hardcore drawing from virtually every worthwhile era of the genre to create a driving attack. Think early FUCKED UP with a NYHC bent (I mean the ugly shit, not the sXe)…this is top notch and I am sure we will hear more. (Robert) (9-song cassette, no lyrics, Dinsmore, 844 Myrtle, Brooklyn, NY 11206)

THE HUMAN ADULTS – *God Made Dirt* – Filthy, plodding and painfully simple, THE HUMAN ADULTS lurch through one riff monotone dirges, seemingly junked out to oblivion. The FLIPPER cover should give you a pretty good indication of what you're getting yourself into here, but I dare say the HUMAN ADULTS do an even better job of creating a vibe with their demented and damaged sounds. This shit is dark and ugly. (Robert) (6-song cassette, no lyrics, www.dihd.net, tpenn000@hotmail.com)

THE JERKY BEATS – *…Play Songs for Lovers* – Bass/drum punk with distorted vox and a generally swarthy air about them. Bass tone is perfect, the vocals are urgent, and the tempo just begs for a pogo party. (Robert) (5-song cassette, no lyrics, www.thejerkybeats.bandcamp.com)

LIFE LIKE – Seriously, what the fuck is happening in St. Louis? LIFE LIKE are fierce and disgusting (disgusted?) hardcore with a low end that goes straight for the gut and vocals that spit pure and unconditional distaste. "I'm an animal, I'm uncontrollable, Yeah I'm and animal, no fucking goals at all" pretty much sums up the primal energy this banger gives off. Absolute quality of the highest order, stripped of all pretense and posturing. (Robert) (6-song cassette, lyrics included, spottedrace.bigcartel.com, www.lifelikehc.bandcamp.com)

LORDS OF CHERNOBYL – Dude, what? These guys play tepid, bar-rock populated by wah-wah guitar solos and embarrassing lyrics. This might be bearable if the songs were two minutes long, but *four minutes per song?* Come on! The lyrics almost give it the feel of GWAR and GREEN JELLO. It's hard to tell if it's a joke or not, but with lyrics like "Weird dudes looking reassigned for ass-raping. Redefined homosexual werewolves. Motherfucker, prepare for my *bunny game*!!" I can't help but scratch my head and laugh nervously. (Greg) (4-song CD-R, lyrics included, www.facebook/lordsofchernobyl)

LOW TAX – No bullshit hardcore recorded completely in the red and blown to shit. A vibe kinda like the S.H.I.T. demo without the effects and the mystery, Denver's LOX TAX are straight to the point and fukkn pissed. Killer. (Robert) (4-song cassette, lyrics included, 2858 California St., Denver, CO 80205)

THE MANDROIDS – Competently played but flatly executed punk from Baltimore. The vocalist has a nasally sarcastic tone, but lacks variety and often falls into the pattern of singing what the guitar is playing. The whole thing keeps a pretty fast pace and there's some good energy at times, but nothing ever grabs me. With a little more variety and bumped up a few notches, the MANDROIDS could be compared to F.O.D.. (Matt) (11-song cassette, no lyrics, www.themandroids.bandcamp.com)

MEAT MIST / MORSE – *split* – Totally damaged noise punk from Kansas City's MEAT MIST, chaotic and disjointed no wave madness… but fast and weirder. Strangely, they totally sound like their name. France's MORSE sound positively pop after listening to the first side. Male/female vocals, tasteful keyboards and dark but dreamy post punk peppered with softer and artier side of no wave. The two bands are light years from each other in effect, but this split works amazingly well. (Robert) (9-song cassette, no lyrics, www.xopress.bandcamp.com)

MERCY KILLINGS – *2 Songs* – A couple stomping hardcore jams outta Virginia. Straightforward and tough sounding, not unlike BURY THE LIVING and NEGATIVE APPROACH, with a neat wanky solo in the second song. Appears to be a teaser for an upcoming 7". (Matt) (2-song cassette, no lyrics, www.beachimpedimentrecords.blogspot.com)

THE MIDNIGHTMARES – *Guess Who's Coming To Dinner?* – This is like *Sesame Street* punk, just incredibly basic and childish. I don't say this often (or ever) because my first band was really, really bad (especially in retrospect), but my first band was better than this. There's a RAMONES simplicity but they've pulled all of the teeth and play middle of the road garage rock with zero intensity. The music they are trying to make is bad, and they are not good at it. "Island of the Monsters" is a decent tune with annoying vocals, and that's as close as you're going to get to a positive comment from this guy. (Robert) (11-song CD-R, no lyrics, www.themidnightmares.bandcamp.com)

MOTEL MATTRESS / TREMARCHE – This is a tour split between two Boston and Worcester bands. MOTEL MATTRESS expertly plays one long mathy, noodly, instrumental that dissolves into noise and experimentation at the end. Over the seven minutes of their side, I stayed interested. When I flipped over the tape, a houseguest remarked "This sounds like the '90s." TREMARCHE plays earnest, screamy '90s hardcore-influenced punk with some TORCHES TO ROME style breakdowns. Even though their sound seems rooted in a time and place, they still sound fresh and avoid terrible clichés. (Greg) (4-song cassette, no lyrics, 11 Forbes St, Worcester, MA 01605, www.tremarche.bandcamp.com)

MURMURS – *Fly With The Unkindness* – Anthemic melodic punk from SNUGGLE personnel. If you need a comparison then take AVAIL, especially with the guitars but occasionally in the vocals as well. But MURMURS are darker than that might imply, and there's as much JAWBREAKER in the mix as there is '90s alt rock—this band has clearly advanced well beyond the "demo tape" stage. Songs that will sink into your skin… (Robert) (8-song cassette, no lyrics, Stay Punk Tapes, PO Box 22302, Oakland, CA 94623, www.staypunktapes.blogspot.com)

MYSTIC INANE – It romps kinda like garage rock, but these New Orleans punks bring so much more than just a swinging groove. The songs are fukkn classics, with as much raw rock'n'roll energy as '80s California punk ("Deep Creep" could be a lost SF damaged punk screamer)…. and the *guitar.* Shit man, that guitar sounds like it's out of tune half the time but then you realize that Candice is just playing shit you simply do not understand. MYSTIC INANE take the relatively simple formula of snotty punk rock, dredge it through the marsh and squirt weird sauce all over the top, and the result is absolutely fantastic. (Robert) (5-song cassette, no lyrics, $3ppd, 223 Jane Pl., New Orleans, LA 70119)

NEW FLESH – *Feeding Tube* – I play in a band called NEW FLESH too! But it's got a "the" in front of it. I think that makes three now? Of course there is room for all of us, especially when they sound completely different. This one's from Newfoundland, Canada, and the do the bleak and nasty powerviolence/grind thing. There's also a dose of noise stuff thrown into the song "Feeding Tube" to rattle your brains a bit more. Female/male vocal tradeoffs, slow/fast-slow/fast, down-tuned and brutal. Stark lyrics. Not my bag, but executed well. (Matt) (7-song cassette, lyrics included, 212 Pennywood Rd., St. Johns, NL A1C 2L6, Canada)

NO STATIK – *Everywhere You Aren't Looking* – Well, all current hardcore followers should know this one already. This is a cassette release of their last LP, with all the hardcore tracks first, followed by "Never Be a Martyr" off their last single, and then "Unclarified" from the LP. Pure power with hooks. Creative and unfuckwithable. B is pretty much the only drummer that knows how to use a blast beat in a catchy way. Ruby's voice is at the highest level of intensity, never faltering for a second. This is worth having on every format. (Matt) (11-song cassette, no lyrics, iamtheverybadman@gmail.com)

PANTIES – *Ripe* – Subtle, ambient power electronics from Nova Scotia. Feedback, drones and crashing walls of noise. 67-track cassette, no lyrics, www.robotlust.org/panties)

PANZERBAND – Modern DeutschPunk. Mostly midpaced with dirty guitars and hooks that are probably even catchier if you speak German. Superbly put together lyric booklet/zine with explanations in English, PANZERBAND are the closest I've heard to raw '80s D-Punk in a long long time. EA80 vibes with hardcore energy, this is pretty killer. (Robert) (10-song cassette, lyrics included, $8ppd, Ralf Wiedmer, Alstater Str. 33, 69124 Heidelberg Germany, www.kink-records.de, www.brueckentick.com, ostrolbtapes.blogspot.de)

PERFECT PUSSY – Straightforward, confident indie-influenced punk that is literally *buried* under layers of reverb, feedback and random synth sounds. Sometimes, the sounds are so muddled and fucked sounding that it's hard to tell what's going on, as if raw noise punks listened to too much MY BLOODY VALENTINE. *But…* when the riffs buried underneath are discerned, they're forceful and memorable. The vocals are shouted and drenched in reverb. This is an interesting and wild sounding first demo. I'm intrigued to hear more. Features ex-members of SHOPPERS. (Greg) (4-song cassette, no lyrics included, www.prrfectpussy.bandcamp.com)

PLAGUE – *Crushing the False* – PLAGUE add bits of grind, a sprinkling of Japanese HC and metallic Motörpunk to classic churning crust. Every bit as raw as they are loud, PLAGUE pull back no punches. (Robert) (5-song cassette, lyrics included, Uneasy Listening, 279 Manitoba Ave., Winnipeg, MB R2W 2E3 Canada, uneasylistening.blogspot.com)

PLEASURE CROSS – Fukk. This tape is absolutely incredible. Thunderous crust/D-beat/grind from Portland, PLEASURE CROSS lay complete waste to everything in their path…this is seriously fukkn advanced shit. Guitars are trained in the metal arts but the shred only peeks its head up for tasteful cameos, which frees up the rest of the demo for uncompromising downtuned mincing. In the interest of full disclosure, the vocalist here is one of my favorite front men ever (SOCIETY OF FRIENDS, BASEMENT ANIMAL, NEGATIVE STEP, WALLS, ELECTRIC EYE, LORDS OF LIGHT, the dude is a monster), but I have never heard him slay like this—perhaps monstrous grind is his calling, because this shit just leaves my jaw on the floor. Rhythm section is like an avalanche of chaos, low end landing squarely in the gut and setting a relentless pace that band matches effortlessly and the songs are so memorable, even within the confines of the filthy subgenre that PLEASURE CROSS find themselves in. "take control of what you hear in a dream, you can see in a dream, you can see in a dream, you believe, past your fear, past your hate, what you need, you must take" This is mind blowing. (Robert) (8-song cassette, lyrics included, www.endtheoryrecords.bandcamp.com)

PULLMAN PORTER – Anarcho folk-punk with an acoustic guitar, bass and some back-up vocals here and there. It's not my thing at all, but it's done well, for the people who do like this kind of thing. It toes the line somewhere between AUSTIN LUCAS and the less cutesy Plan-It-X faire. Fiercely political, but not overbearing and humorless. Plus, it comes beautifully packaged

in a nicely printed cardboard sleeve with an oversized lyric sheet. (Greg) (6-song CD-R, lyrics included, www.pullmanporter.bandcamp.com)

PUPPY VS DYSLEXIA – *Against All Todds* – PUPPY VS DYSLEXIA has been stewing under the radar for the better part of ten years in the wilds of Kentucky and southern Indiana. They're part psychedelic, part BOREDOMS/SUNBURNED HAND OF THE MAN worship, part genre-defying and partially fueled on teenage years ravaged by stolen amphetamine pills. I've heard many, many recordings by this band and this is easily the most sonically pleasing, fully realized and expansive sounds I've heard so far. Some songs jam well past the eight-minute mark and dissolve into the depths of pedal-fueled freak-outs, knob turning digital white noise, drone-y experimentation and fierce chants. I will mourn the loss of these geniuses every time I put this tape on. Tape is a pro-dub with color covers. Jeremy Kennedy does the usual eye-popping, awe-inspiring art. (9-song cassette, no lyrics included, www.magneticsouthrecordings.org)

RUSH & ATTACK – A promo CD-R copy of a 7"…okay…I skipped over the press sheet to try and not get grossed out before listening (ok I skimmed it first). R&A is from San Francisco and plays a snotty and bouncy kind of punk, but with a little too much glimmer and slickness for my taste. I'm not sure what Warped Tour is like these days, but ten years ago this woulda been ripe for something like that. Perhaps it still is. (Matt) (6-song CD-R, no lyrics, www.rushandattacksf.bandcamp.com)

SCHRODINGER'S CRAP – Two guys in tiny, tiny towns (Little River and Fort Bragg, CA) found each other through Craigslist and started their region's only DIY punk band. Employing only guitar and drums, the two-pound out tuneful, simple, quick Region Rock inspired songs that are catchy and memorable. Comparisons to THIS BIKE IS A PIPEBOMB or ZIPPERS TO NOWHERE would not be too far off since their guitarist/singer used to be in those bands. The tape is already sold out and the band broke up after playing one show at the local Motel 6. (Greg) (7-song cassette, no lyrics, www.schrodingerscrap.bandcamp.com)

SEX PEST – *Cruising 4 Humans* – One catchy mid paced rocker and one slow and plodding groover by this band from New Zealand. Seems best fit for folks digging more KBD and garage punk. Side B sounds like a reverse version of Side A. Much care has clearly been put into the recording and production of this thing, but these damn two song cassettes?! Good, but not worth more than two bucks considering the amount of material. (Matt) (2-song cassette, lyrics included, sexpest.bandcamp.com)

SICK, SAD WORLD – The three pissed off Australian women in SICK, SAD WORLD blast out ten fierce, rudimentary, destructive hardcore songs on this tape. They take on shitty dudes, modern society, organized religion and more shitty dudes. Rather than searching for common ground or lyrically mapping out solutions through mixed metaphors, SICK, SAD WORLD takes a more direct approach: "I'll kill you all, motherfuckers!!" The crappy recording quality leaves a lot to be desired, but the sheer enthusiasm and anger put forth by this band more than makes up for it. "I'd rather be a PC faggot than a homophobic dickhead!!" (Greg) (10-song cassette, lyrics included, www.sicksadw0rld.bandcamp.com, barbwire@riseup.net)

SICK/TIRED – *Lowlife* – Devastating and dark grind/powerviolence from North Carolina. Crunching guitars, pummeling blast-beats, and guttural bellows, all as effective as one could hope for. This is a collection of tracks leftover form previous sessions. Top notch—and this coming from a reviewer who avoids the style. (Matt) (9-song cassette, no lyrics, slavestatexx@yahoo.com)

SIN MOTIVO – The opener on this new tape from Texas had me totally stoked—a tight and noisy mid-paced punk jam with thick bass and aggressive vocals, like a less GERMS-y CRAZY SPIRIT…but then a slow and dirgy track…and then a blast beat? Okay, so SIN MOTIVO have all their bases covered here, and the playing is tight, and the riffs are good, and the vocals are vicious, but if I had it my way I'd take my favorite four tracks here (the fast hardcore ones!) and cut some of the fat. Snobbiness aside, it's a great tape, and they're band to watch out for. (Matt) (8-song cassette, lyrics included, www.sinningunmotivo.wordpress.com)

SÖFT DOV – *Rabid Sensuality* – I'm such an asshole. When I grabbed this tape I was positive it would sound like DEATH CHURCH-worship due to the incredibly fine, hand-drawn lettering and macabre Blinko-esque artwork. I mean, this tape looks amazing. I was stoked about that, but I couldn't be further off. Distorted raw noise D-beat hardcore like a drowning tidal wave. Echo-y but clear vocals, psychotic and intrusive guitar solos louder than everything else, which really adds uniqueness to this style. All rounded out with killer drums and bass for this New Jersey four-piece. The vocal delivery reminds me of WORLD BURNS TO DEATH with a sort of CRETIN grit. A few times the guitar reminded me of S.D.S.. I am so into this one. Within the sleeve there is a sick Anarchy (A) illustration with the self-describing note: "Cyberdelic Rawnöize". I try to come up with unique descriptions for music projects as well, and I can appreciate when bands do this. I think it helps further explain where they're coming from since I've never heard this before. SÖFT DOV is something cyber, nightmare-ish, weird and different while nailing that popular D-beat sound. I hope they tour the West Coast. (Jason) (15-song cassette, lyrics included, iansthompsen@gmail.com, 216 Stevens St., North Brunswick, NJ 08902)

STAY SCARED – *The Return of Hate is Here* – This guy's got a holler similar to Dave Dictor, but this doesn't sound anything like MDC. There's actually a pretty wide range of styles of punk on here, slow to fast, which I appreciate, but nothing's really leaving an impression on me. The playing is superb and the conviction is there, but I'm not connecting with it. Anyhow, STAY SCARED is from Oakland and this was recorded live at the Continental club. (Matt) (3-song CD-R, no lyrics, 6425 Telegraph Ave. #3, Oakland, CA 94609)

TOUCH OF NORTH AMERICA – Great name for a band from Detroit. They seem to channel various influences, the most apparent to me being the '90s Ebullition catalog. The tracks tend to give off more of a dissonant hardcore than emotive vibe, though both elements are present. Oscillation between slow and sped up parts, yelling and singing/talking, harmony and dissonance. I imagine it would definitely please fans of the style. (Lena) (10-song cassette, no lyrics, $5ppd, 749 W Grand Blvd, Detroit, MI 48216, niceresonance@gmail.com)

UNITED TEACHERS OF MUSIC – Twin Cities punk that is part bar rock, part watered down hardcore and part pop-punk. Many of the guitar riffs seem as if they are culled from the SUPERSUCKERS book of rock. Not much substance but a little bit of style. (Greg) (5-song CD, no lyrics included, unitedteachersofmusic@gmail.com)

ZIRAKZIGIL – *Battle of the Peak* – This is the coolest looking demo tape I've ever picked up. The box is that of a Super Nintendo game case parody, though sincerely thorough in detail inside and out. Number 64 of 99 (so get it now if you can) complete with an Arkanoid-style sticker and screened patch. For fans of drone metal, Beethoven, A Link to the Past, Axelay and things of an epic nature. At a NEUROSIS pace, MASTODON versus AMEBIX style vocals, the tunes are Progger-with-my-life doom-laden. I think they would be an even more formidable live show. Good work, ZIRAKZIGIL. (Jason) (3-song cassette, lyrics included, Anthem Records, 2706 NE Sandy Blvd, Portland, OR 97232, anthemrecords.bandcamp.com/album/zirakzigil-battle-of-the-peak)

V/A – Work Sleep Die: North American Grindcore Compilation – This is exactly what the title suggests, a grind comp of bands from Canada and the US…and the level of quality is extremely high. Most of these bands were new to me (I was already familiar with COKSKAR, ARCHAGATHUS, P.L.F. and NIMBUS TERRIFIX), but I got some serious learnin' at the hands of TU SUFRES, HITOKIRI, YOSO MONO, PAUCITIES and PIZZA HI FIVE. My eyes were opened to VIOLENT GORGE, SIX BREW BANTHA, COOKED AND EATEN, DISLEKSIK and more—as bizarre as this statement might seem, there was not a bad band on this grind comp. I know—insanity, right? (Robert) (42-song cassette, no lyrics, Uneasy Listening, 279 Manitoba Ave., Winnipeg, MB R2W 2E3 Canada, www.uneasylistening.blogspot.com)

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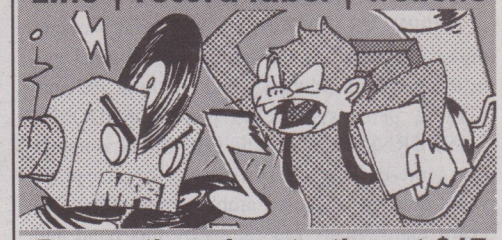

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ZINES

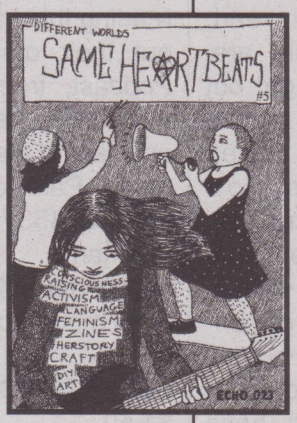
Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(AR) Arlian Amend-All
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booze
(EC) E. Conner
(FF) Francesca Foglia
(AG) Alison Gaye
(DG) Dan Goetz
(LG) Layla Gibbon
(DJ) Danny Gresham
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power

ARTCORE #31 / £5
8.5 x 11 – printed – 38 pgs
UK hardcore punk fanzine from the '80s that's still going strong. Everything you can expect in here, news, opinion pieces, interviews, and a million short reviews of zines and records. Interviews with all different kinds of punk and hardcore bands like Good Throb, Sickoids, Conquest for Death, Off!, Endless Grinning Skulls and more. I found all the interviews really interesting no matter if I liked the band or not. The questions asked were more than the usual "What do you play, tell me about your songwriting process" etc. Most of the questions caused the band to engage in dialogue than just talk about themselves. It's also really interesting to get punk info from a different geographical perspective and hear peoples' concerns about their perceived representation in the international punk scene. Also included in this zine is twelve page retrospective on Italian hardcore from the '80s, it took me a whole hour to read the amount of info that Welly squeezed in! So good! The five-pound price also includes an Endless Grinning Skulls/Violent Arrest split 7" which we reviewed in the record reviews section. What a deal! (AP)
www.artcorefanzine.co.uk

BEING UGLY MAKES YOU STUPID #1 / $1-$2 or trade
5.5 x 8.5 – copied – 16 pgs
Flyer/photo zine out of Milwaukee. Features listings of upcoming DIY shows as well as live shots of bands like Lumpy and the Dumpers and Hysterics. Cool punk layout, but really short and lacking purpose. Increase the page count and vary the content a bit next time around, otherwise this idea would be more useful as a blog. (KM)
2946B North Fratney St. / Milwaukee, WI 53212 / nikki.beaman@cox.net

BENEATH THE SAME SKY #1 / free, .50¢ online
5.5 x 8.5 – copied – 8pgs
Japanese hardcore coverage more along the lines of Envy than Gai. This is a pretty short but jam-packed read about the screamo and post-hardcore scene of Japan. An interview with Tetola93, photos from shows in Japan, and a show report back from Tokyo that offers more than just who played but shines a light on how hard it is to get DIY shows to happen in Tokyo and the political climate of post-Fukishima Japan. There is also a small reviews section of current bands in Japan that I am really excited to check out! If you order this online it comes with a download code for the compilation of the same name. If you still need your Japanese hardcore fix but can't stand another minute of static feedback, this is for you. (AP)
www.meatcubelabel.bandcamp.com/album/beneath-the-same-sky-volume-1



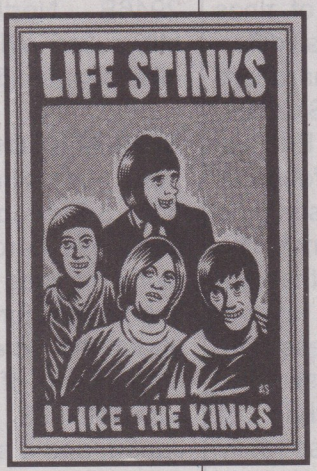
CAKE TIME #1 1/2 / $2 US, $3 world
5.5 x 8.5 – copied – 18 pgs
The suburbs of Boston have always seemed mysterious to me. In a lot of ways it seems really unfair, because I grew up in the inner city of a large city and still felt like so much culture of punk eluded me. The internet was new then and didn't really reach out the way it does now, but still. So yeah this kid made a cool mysterious but obvious little drawing zine. It does black and white right, which is good. Line drawings of real friends or what you wish your friends looked like and an interview with some old guy. Go on, do it. (EC)
PO Box 33 / Somerville, MA 02143 / www.caketimeboston.com / caketimeboston@gmail.com

CRUCIAL CHANGES #6 / free
5.5 x 8.5 – copied – 32 pgs
Sincere, but kind of punishing zine from Omaha. Issue #3 contains a local scene report, interviews with Bent Life and Relentless Approach, a couple zine-related updates, and a bunch of record reviews. The guy who created this zine seems to be obsessed with layout. Don't get me wrong, *Crucial Changes* looks really good, but what the guy should really focus on is forming a proper sentence. Trying to read his ramblings and reviews made my brain hurt. (KM)
110 S. 149th St #410 / Omaha, NE 68132 / www.crucialchanges.blogspot.com

DIFFERENT WORLDS SAME HEARTBEATS #5 / $3 Belgium, $5 world, or trade
6 x 8 – copied – 32 pgs
Same Heartbeats is a feminist zine about zines (meta!) and feminist organizing. Most people that know me are aware that I am bitter towards most feminism but this zine is just so dang cute, with its Riot Grrrl aesthetic and "sew your own menstrual pads" attitude. *Same Heartbeats* delves into consciousness raising, the pitfalls of academia and grassroots activism—if that's your thing then definitely be sure to check out this zine. (MP)
Nina Nÿsten / Vaderlandstraat 164 / 9000 Gent, Belgium
flapper_grrl@yahoo.co.uk / echopublishing.wordpress.com

DISTORT #41 / $4 world
8.5 x 11 – printed – 16 pgs
I was totally about to trash this zine, but luckily I ended up at my local record store the day before zine reviews were due and they had a bunch of back issues of *Distort*. I bought issue 22, took it home, read it in my backyard, and then it all made sense. *Distort* is a hardcore/punk music zine from Australia that is heavy on record and zine reviews. The editor is descriptive in his writing, making for a lengthy read, despite how few pages there are. The interviews are well thought out and well researched. In issue 41, the standout interview is with Aaron Aspinwall of the Repos, who is also a writer with two books under his belt. They explore writing styles and Aspinwall's inspirations for writing. *Distort* #41 is slick, has lots of content, and I appreciate that it covers underground artists in the hardcore punk scene whom I would have never heard about otherwise. I guess the reason why I was ready to dismiss this zine was because of the semi bro-vibe I found within issue 41, with hardly *any* women featured in the bands being interviewed or reviewed. I hope *Distort* retains the grit that I found in issue 22 and it's nice to see how this music zine has evolved. Bonus: This zine is also great to cut up and use as layouts in your own zine! (VX)
D. Stewart / PO Box 239 / North Carlton, Victoria 3054 / Australia
distorttheworld@gmail.com / www.distortcult.blogspot.com

ENTES ANOMICOS #15 / trade
5.5 x 8.5 – copied – 100 pgs – Spanish
Hardcore punk zine along the emotional, chugga chugga and post-hardcore vein that shares a name with the record label born out of it. This is a heavy read! Columns, band interviews and retrospectives, interviews with individuals talking about all their different kinds of projects in the scene, poetry, photospreads of everything from shows, skateboarding and arty urban landscapes. I got a hella '90s vibe from this. Interviews with Lora, Mary Jane, Fuck, Wolves!, Promesas, and more. This is definitely a long-trip read. If you enjoyed reading this I also suggest you check out their other projects, like their Podcast, free music downloads of their online releases, and their zine and record distro. Tight. (AP)
Carlos Palacios / Offenbacher Landstr. 453 / 60599 Frankfurt / Germany
recontrapunk@hotmail.com / www.moourl.com/entes



LIFE STINKS I LIKE THE KINKS / $1.50
5.5 x 8.5 – printed – 18 pgs
What a great zine! This is rather different to DX's regular, usually excellent *Distort.* In this one he bestows his ink to the Kinks. I love the Kinks and I really admire what has been done with *Distort,* so I was excited to thumb through this. And it's as pleasurable as I had hoped! Eight songs examined and much insight given. DX has not only obviously spent time with these songs, getting lost in the stories oozing from the speakers, each listen deepening the connection over the decades. He's also obviously done his research; but unlike some music analyses/reports that come off as slightly dry or even shallow and predictable, DX's ponderings and speculations come off as affectionate, chronic explorations over a series of sleepless nights, or perhaps drunken afternoons or maybe heartbroken morning-afters. The way the author relates to the band's meta-narrative, success, turbulence and agonizing wonder (and more so the way he relates the band to those things) only verifies the intricate and maturing relationship (obsession?) he's has with the band all these years. When dissecting their famous song "Sunny Afternoon" he says, "What more could one ask from a song than to escalate the range of potentials one has, even if they be potentials of failure and ruin?" Damn! This is higher-level fandom and I want more! An excellent example of what love will make you do. Get this! (LA)
US: PO BOX 25045 / Richmond, VA 23260 / www.feetitrecords.bigcartel.com
AU: subs and questions: PO BOX 239 / North Carlton, Victoria 3054 / Australia / distorttheworld@gmail.com

NIGHT AT THE STINK CLUB! / $2 ppd
4.5 x 6.75 – copied – 24 pgs
Blood, pus, puke and zits. You will find that and plenty of grotesqueness in this R.Crumb-esque comic zine recapping a night at a punk show. Put a bunch of mutanoid punks in a room together and watch them cruise, shit on, spit on and fight each

other. The dialogue is minimal but the art, which is almost like those portrayals of Louis Wain's schizophrenia progression through cat portraits, stands on its own, unlike most art zines I've come across. Dykes, trans*folks, queers, skinheads, posers and old punx all make their respective appearances. I usually don't like comics but this one can satisfy my need for debauchery and perversion. (AP)
pumpkinpiepress@yahoo.com

PLASTIC BOMB #83 / 3,50 euro
8.5 x 11 – printed – 80 pgs – German
Another colorful installment of this long-running German zine. The issue is stuffed as usual, with the reviews of tapes, zines, records, CDs, DVDs and shows, plus a wide range of interviews, columns, articles and lots of colorful pictures, distro and bands ads, etc. The aesthetic is on the hardcore side but it shouldn't surprise you to find a NOFX interview followed by the Russian antifascist hardcore band What We Feel, followed by a discussion on Marxist politics with German band Heyoka, followed by an interview with German rapper Refpolk. (it's funny, I first heard about him from a video a punk from the United Arab Emirates send me, because it also featured a Greek female rapper, and I'm from Greece…small fucking scene!) This issue also has a Top 10 Punk Movies feature (including the endearing German *Dorf Punks,* which I stumbled upon at the Greek Premier nights a few years ago!), a Where Are They Now? bit on past contributors, a piece on Hip Hop/Gangsta Rap (NWA yo!), antifascist writings, an interview with the artist known as Apesville (cool bizarre artwork), plus interviews with ZSK, E620, the author of the new Slime book (*Slime: Deutschland Muss Sterben)* and much more! This is chockfull of über punkness, plus it comes with stickers and a free CD! Also, congrats on their twentieth anniversary! (LA)
www.plastic-bomb.de

PROTO PUNK / $2.50 ppd
5.5 x 8.5 – printed – 12 pgs
This zine looks cute but hides an ironic twist. It's a comic zine, with basic sketches, minimal dialogue and storytelling that carries like a paper-plane caught in the breeze. It tells a simple tale: His friends are jerks, his enemies are jocks (both throw around the word "faggot" a lot). He loves his dog, he's prone to nosebleeds when stressed and has a secret crush. He is peer-pressured into getting a swastika stick-and-poke tattoo ("Very Sid Vicious, man"), then later on he actually finds out what that symbol stands for. The tattoo itches. He shows it to the dude offering him weed in the school bathroom, who says "there is nothing okay about that Nazi shit." To which his meat-headed skinhead friend responsible for the tattoo says, "What's up his ass? Fuck that guy Jim. He doesn't know shit about punk anyway." The comic closes with our hero taking a hit off his first joint and mentally checking out, as everything in his miserable life continues as usual. Except the itching. (LA)

Brendan Wells / 109 N. Dodge St. / Iowa City, IA 52245
wells.brendan@gmail.com

RAZORCAKE #75 / $4
8.5 x 11 – printed – 114 pgs
Nardwuar interviews Alice Bag about her early '80s hijinx at his cheekiest, with slightly of too many irrelevant questions and she laughs a bunch. There's not much here that isn't covered in *Violence Girl*, her memoir, which I recommend a lot more than this interview. Also included is an interview with Cat Party, an oral history of the Lost Sounds, Todd Taylor's intricate archival advice on how to care for your vinyl, and an essay about the right wing media's involvement in the lead up to the Iraq war. Last but not least reviews of all things in the pop punk universe. (JB)
PO Box 42129 / Los Angeles, CA 90042

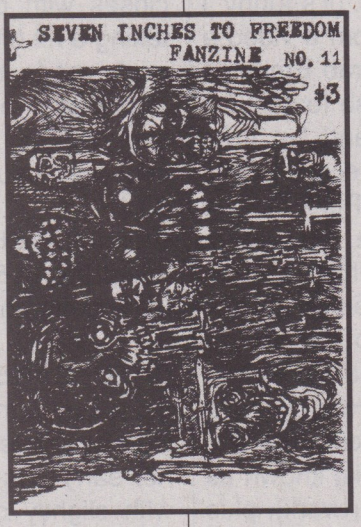
SEVEN INCHES TO FREEDOM #11 / $3 US, $6 world
8.5 x 11 – printed – 24 pgs
This is the first issue I've seen of *Seven Inches to Freedom*, and woe is me, it's (according the editor) half the size of the others. I was a little disappointed, but going in my expectations were high. A traditional formula of interviews, columns, and reviews (only one ad) is utilized. Bob Suren writes on sobriety, Matt Average on his discovery of punk in Oklahoma, and editor (and *MRR* columnist) John Fahy touches on some timely issues in punk. I felt his defense of rape imagery in punk ("Why do you get to decide what is acceptable for everybody else?" among other points) was weak. Instead of saying it's happened a lot, what about some other band's record cover, etc., how about thinking about what kind of community we wanna build, what type of shit makes our lives and scenes better? Let's be "offensive" to fucking bros, not people already undervalued in this society. Ex-*MRR* columnist Mykel Board is interviewed about getting shitcanned. Florida's Ex-Breathers and NYC's Shoxx get talks as well, and Joe writes on the records of defunct CT band REACT. Like the band interviews, the reviews look at newer bands and projects. On the whole, I would pay the asking price and will keep this issue. (JM)
Joe Lachut / PO Box 457 / Ft. Myers, FL 33902 / www.wtfhttapes.com

SHIT LIST/S Vol. 1 / $?
5.5 x 8.5 – copied – 32 pgs
I always think it's annoying how bigger shittier understandings of zine (and self-published) culture always include some bullshit idea that the internet ruined zines because now no one wants to make zines anymore. I think that's a good thing. I still think that the majority of zines out there are utter garbage. You should definitely trust me because I have to do this every month. Let me tell you, it's always been a shit show out there in terms of calling anything a fucking culture. I think it's cool that more people are using online formats for this kind of intimate, immediate interaction. It's hard for people to let go of the tactile; to move past the embodied experience of touching someone's writing. But shit, the internet is great. I found Lyle's writing on Tumblr and followed it for about a year before this little chapbook came out. It's a collection of her poems and a brief prose piece about the tender pathetic feelings of Jawbreaker. It's hard not to relate these poems to a trend of cool, political, sexy, self-aware writers like Chris Kraus, Ariana Reines, and Marie Calloway. Mostly, I'll just articulate that, if you're into that shit you'd be into this shit. Still Lyle's style is fucking delicate. It sings and sways. It's important to know that only because of technology, the internet and the iconic nostalgic sound of dial-up internet, that we are going to experience some really beautiful writing for the rest of our lives. It might be the only thing I'm looking forward to. (EC)
Bushwick Station / PO Box 210-653 / Brooklyn, NY 11221

SOMETHING FOR NOTHING #67 / 2 stamps
5.5 x 8.5 – copied – 44 pgs
Long-running '90s-style zine from the Midwest. Honestly, this is one of the most boring zines I've ever read. And good gravy is it fucking long. There's an eighteen-page column about the creator's time spent working at a gas station, and it's every bit as drab as you'd expect. There's also a vigorous 7 Seconds retrospective, which isn't bad, unless (like me) you think that 7 Seconds were/are a fairly terrible band. Also included are reviews of Indian restaurants around Ohio, zines and beverages. Not my thing at all. (KM)
516 Third St. NE / Massillon, OH 44646

SPLIT LIVE$ #6 / $?
5.5 x 8.5 – copied – 16 pgs
A short cautionary tale titled "After College" involving the mired tribulation of finding reasonable housing produces a battle of punks vs. hippies. Violence is endorsed. Perfectly blurred typewriter over blank pages punctuates photos taken by the author that depict the subjects. It's best read aloud. (JB)
acapurso510@gmail.com / lilaswag.tumblr.com

THE STOWAWAYS #14 / $1
8.5 x 11 – copied – 12 pgs
This is a single-contributor cut-n-paste fanzine out of Yorba Linda, CA that focuses mostly on reviews of pop-punk shows in southern California as well as a sprinkling of book, record and zine reviews and friendly-style interviews. Sincere and coming from someone who is clearly invested in promoting and supporting local bands, this zine is a good window into a world of DIY often looked over by a lot of punks including myself. If you're like Chris and are into Plan-It-X-style jams, hunt this guy down and send him a dollar! (FF)
romancandlesmusic@gmail.com



TOINEN VAIHTOEHTO #246 / contact for price
5.75 x 8.25 – printed – 32 pgs – Finnish
This installment has more of a global flavor. It seems like somebody made it over to the West Coast of the USA and Chaos in Tejas as well. Many perfectly reproduced photos of bands and even the *MRR* compound appear. Sotatila went to Australia (just one photo) and Juggling Jugulars toured Europe. Plenty of Finnish shows are reviewed, as well as zines and music from all over. Born Wrong of Hamilton, Ontario, Canada is interviewed. Once again, we who don't speak Finnish lose. (JM)
PL 1 / 65200 Vaasa / Finland / tv@punkinfinland.net

TRUST #160 / 2.50 euro
8.5 x 11 – printed – 62 pgs – German
Oh, how some of us swoon over the day when *MRR* will have immaculately slick, perfectly weighted paper like that of our German zine cousin *Trust*. The usual suspects are here, with columns, gig dates, zine reviews, record reviews and interviews. There are sick pictures of Schizophasia, Finisterre and Ian Svenonius along with their corresponding interviews. This issue is rounded out with reviews of classic LA punk albums such as X's *Los Angeles*, Gun Club's *Fire of Love* and several more gems you might think are cliché but you secretly can't help moving to as soon as you hear the first song. The Bay Area's own Prank records gets a nice eight-page spread with a review of the new Iron Lung album *White Glove Test*. Also listed is a current complete discography for Prank. (DJ)
Postfach 11 07 62 / 28087 Bremen / Germany

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